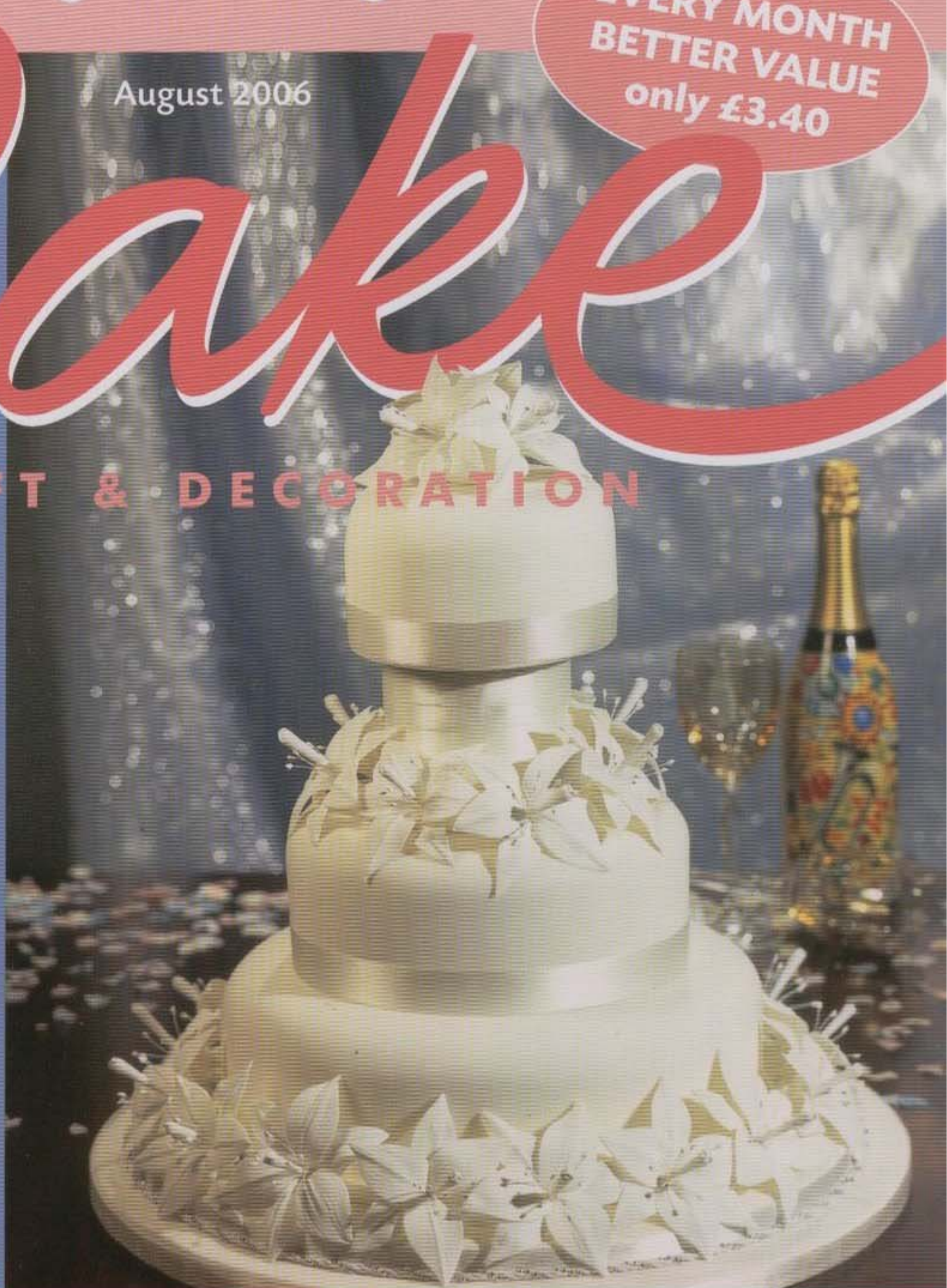
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Cake

CRAFT & DECORATION

August 2006



Wedding Special

- White Lily Wedding Cake
- Myriad of Wedding Cakes
- Step by step - how to tape a spray of flowers
- Picture frame anniversary cakes
- Oklahoma State Show
- Piped lacy bells
- Orchids, lilies, wild rose and ribbon roses

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Summer Weddings







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ANGLO AMERICAN MEDIA

Issue 93

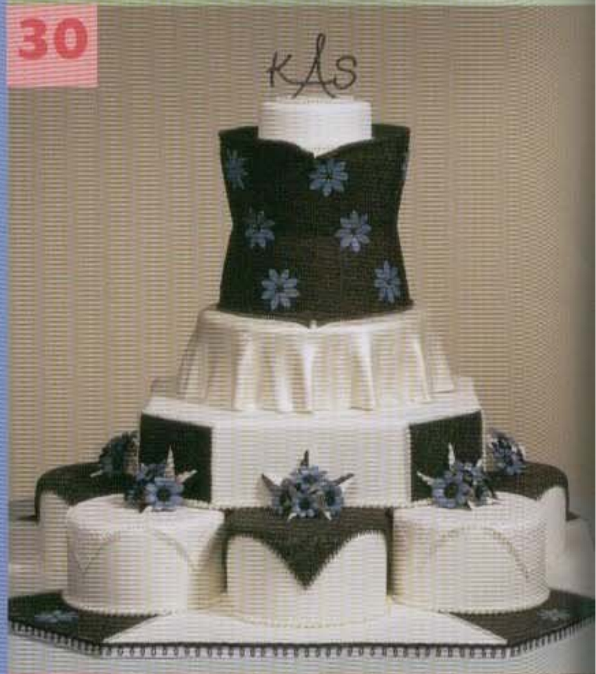
Ingredients

18





30



40



68



August



Welcome to our August edition, and I am sure that you will really love this month's Summer Wedding themed ideas.



As well as some unusual and stunning wedding cake designs, I am particularly pleased to include an article from Kerry Vincent on her annual pilgrimage to the Oklahoma wedding cake show. Years before I became involved with the magazine I always looked out for this annual review, and as ever, it still continues to inspire fresh ideas.

Looking forward I am pleased to announce that in response to requests from a lot of our newer readers, we have set up a 'prize' email box for the hundreds of you who regularly respond to our draws & giveaways. This innovation isn't only for a new generation who prefer not to trouble the postman unless they are selling on 'ebay', but also for the large number of 'silver surfers' who will also appreciate this new facility. Please don't worry however if you want to continue to use our PO Box for entries, as we have no intention of closing that avenue.



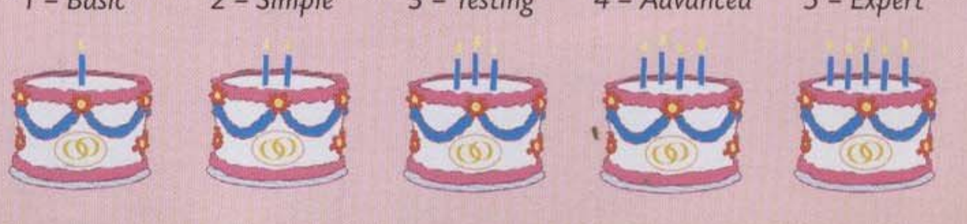


Please do enjoy your read, and the rest of the summer,

Julie

Julie Askew, Editor

1 – Basic | 2 – Simple | 3 – Testing | 4 – Advanced | 5 – Expert



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Cake
DIFFICULTY
RATING

White Lily

The simple style of this elegant cake would create a stunning centrepiece for any modern wedding.



by
Amanda Brown

YOU WILL NEED

- round fruit cakes 12.5, 20 & 28cm (5, 8, & 11in)
- marzipan 3.2kg (7lb)
- white sugarpaste 3.5kg (7lb 8oz)
- white flower paste 450g (1lb)
- small amount of royal icing
- stargazer lily cutter set (Fine Cut 622)
- lily petal veiner (Diamond Paste)
- white seed headed stamens
- florist tape white
- plastic dowels
- knife
- wire cutters
- angled tweezers
- edible glue and brush
- petal base (JEM)
- celpad (CelCakes)
- bone tool (JEM)
- non-stick board and pin
- thin round boards 10, 12.5, 20cm (4, 5, and 8in)
- round drum 40 & 45cm (16in & 18in)
- round polystyrene dummy 10cm (4in) and 10cm (4in) high
- wires, white 24 and 26 gauge
- decorative rope 2 metres
- ribbon for the boards 15mm x 3 metres
- ribbon to go around all 3 cakes and the dummy 25mm x 5 metres



PREPARATION

Place the 12.5cm, 20cm (5in and 8in) cakes onto the same size thin boards, and place the 28cm (11in) cake onto the 40cm (16in) round drum. Marzipan and sugarpaste the cake and drums, leave to dry.



1 Place the 40cm (16in) drum and cake onto the 45cm (18in) drum and secure with a little royal icing.



2 Insert the dowels into the 28cm (11in) cake.



3 Secure the 10cm (4in) polystyrene dummy onto the same size thin board with a small amount of royal icing and allow to dry. Cover the dummy with ribbon, secure with a small amount of icing and leave to dry.

4 Secure the 20cm (8in) cake on top of the 28cm (11in) cake. Insert the dowels into the 20cm (8in) cake and attach the dummy with royal icing.



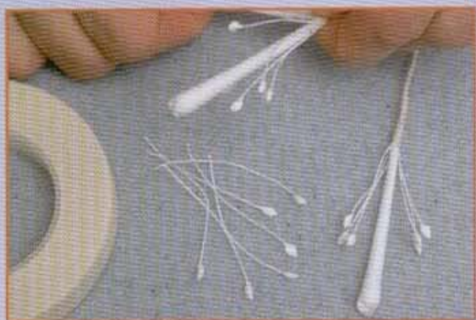
CakeTip CRAFT & DECORATION

Glue a small drum or thin cards to the bottom of a regular 10cm (4in) dummy to bring it to the height required.

LILY PISTIL

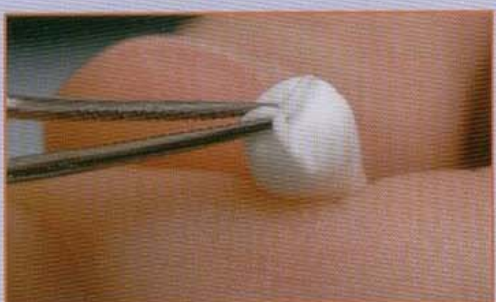


5 Cut a length of 24g wire into 3. Roll a small ball of flower paste into a short cone, insert the wire and roll the paste down the wire for 5cm (2in).



7 Take 6 of the seed headed stamens and tape around the base of the pistil, make sure the pistil is slightly higher than the stamens.

6 Pinch the top of the pistil into 3 sections with the angled tweezers and leave to dry.

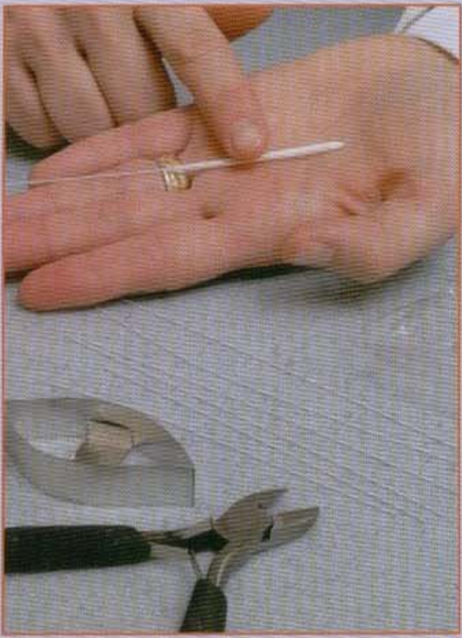


CakeTip CRAFT & DECORATION

Use different coloured lilies to match the bridal colour scheme.

PETALS

8 For each flower cut a 26g wire into 3. Insert the wire into a tiny ball of flower paste. Roll the paste down the wire to the length of the lily cutter. Place the covered wires into a plastic bag to stop the paste drying out. Make another 5 wires.





9 Roll flower paste out thinly and cut out 6 petals, keep them covered to prevent them drying out.

CakeTip (Craft & Decoration)

Add a small amount of petal base to your flower paste to make it easier to roll the paste down the wire.



10 Place a petal onto the lily veiner and brush glue down the centre of the petal. Place a covered wire down the centre of the petal.

11 Close the veiner and add pressure to make sure the wire is securely attached to the petal.





12 Place the petal on the pad and soften the edges, but do not frill, with a bone tool.

13 Shape the petal. You will need to make 5 more petals to complete the flower.





14 Tape the 3 larger petals around the base of the pistil.

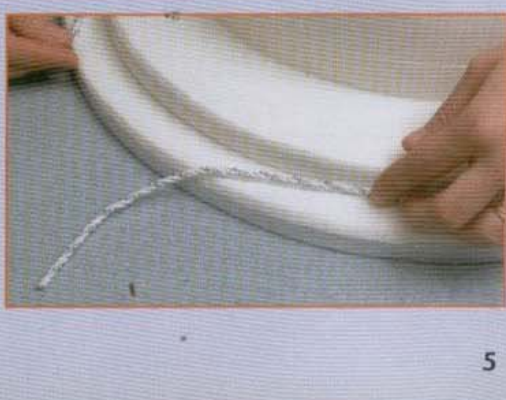


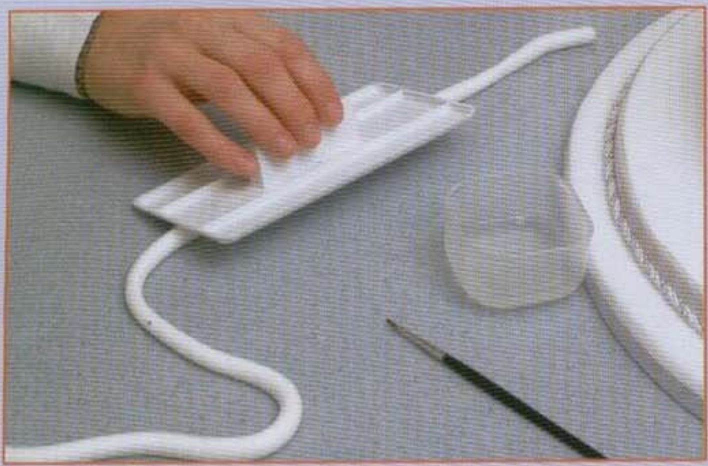
15 Add the smaller petals in between the larger ones. The petals should still be soft enough to reshape if necessary. You will need 28 lilies in total.



16 Attach the 25mm ribbon to all 3 cakes.

17 Attach the decorative rope to the base of the 45cm (18in) drum.





18 Roll a thin sausage of sugarpaste and secure around the bottom tier of the cake with a little edible glue.



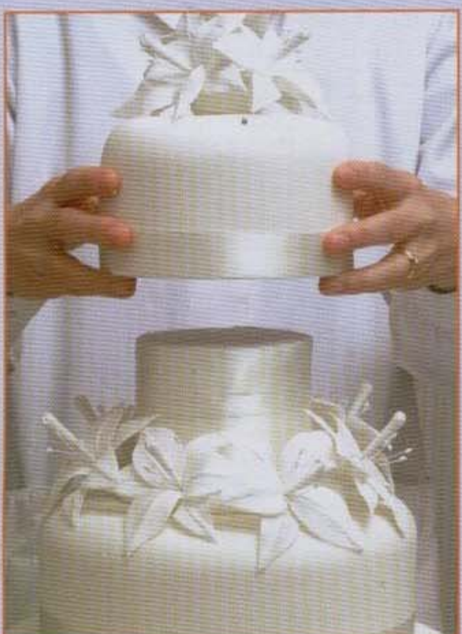
19 Cut each lily wire to 5mm (1/2 in) and insert each lily into the sugarpaste sausage. Attach the lilies around the separator with a sausage of sugarpaste as before.

20 Secure a small mound of sugarpaste to the top tier and arrange 3 lilies on top.



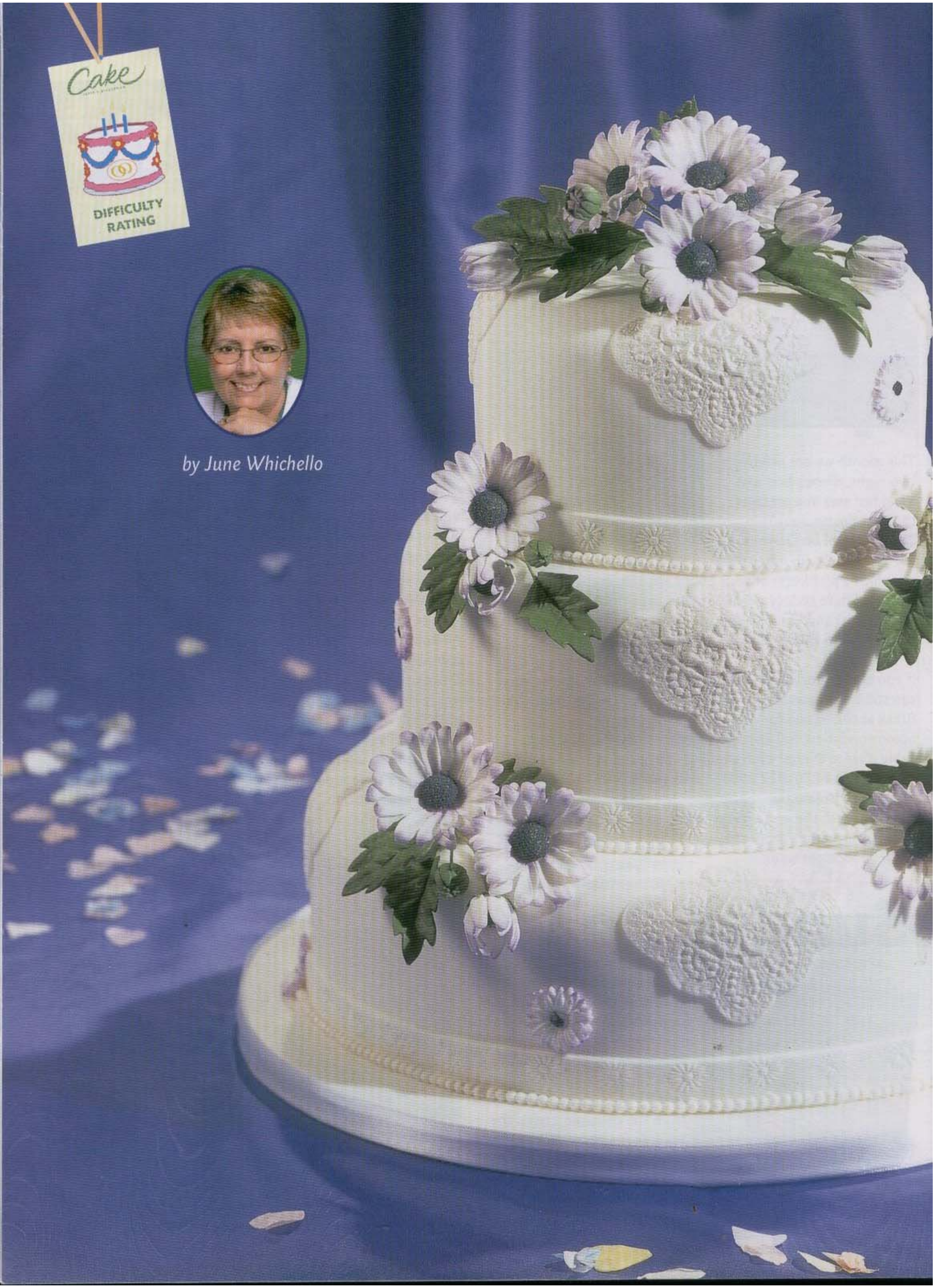


21 Attach the ribbon to the board.



22 Place the top tier on the cake separator. Note: There are many separators available to buy or hire which will alter the height, style, and appearance of your cake.





by June Whichello

Daisy Lace



Daisies come in a variety of colours to give plenty of scope for your colour scheme. Lace and pearls will complement the wedding theme.

YOU WILL NEED

- fruit cakes, round, stacked and ready to decorate 15, 23 and 30cm (6, 9 and 12in)
- mexican paste
- flower paste
- pollen, poppy (SK)
- ball tool
- foam pad
- petal veiner (JEM)
- gerbera cutters*
- gum glue
- petal dust, african violet, forest green and midnight blue*
- small calyx cutter*
- daisy garland mini rolling pin*
- bead mould NM018*
- lace mould SL031*
- flower mould MO93*
- ribbon cutter (FMM)
- celformer (CelCakes)
- wire, green 26 and 28 gauge
- rejuvenator spirit

* Sunflower Sugar Art

DAISY CENTRES



1 Tape three 28g wires together and leave about $^1/_4$in untaped. Open out the wires to make three prongs. Press a little flower paste into the second size daisy centre. Dip the prongs of the wire into gum glue, press into the paste and leave to dry.

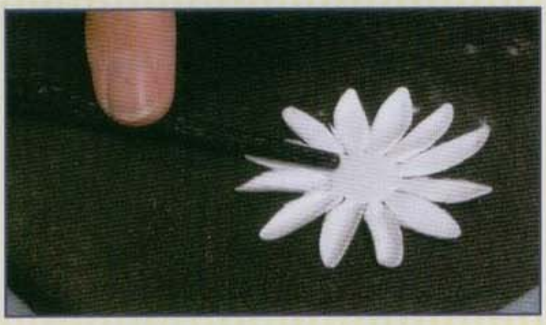
2 Brush the centre with gum glue and coat with black pollen. Leave the centre to dry.





3 Roll out a small amount of flower paste and with the second size of the daisy cutters, cut out two petals. Stretch the petals out with the ball tool.

4 Roll each petal with the veining tool.





5 Turn over and ease the tips of the petals back with the small ball tool.



6 Dust the centre with african violet. Thread each set of petals onto the centre, position so that the top petals sit between the bottom petals.

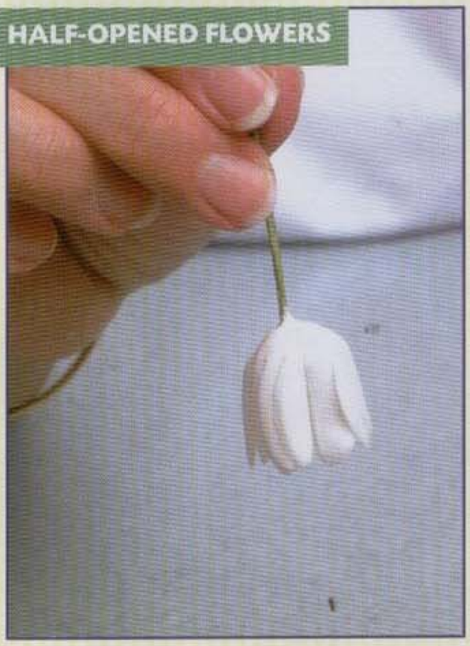


7 Leave the daisy to dry in the small saucer shaped former. When dry, dust the tips of the petals with african violet.

8 Roll out green flower paste and cut out the calyx with the small calyx cutter. Attach to the back of the flower with a little gum glue.

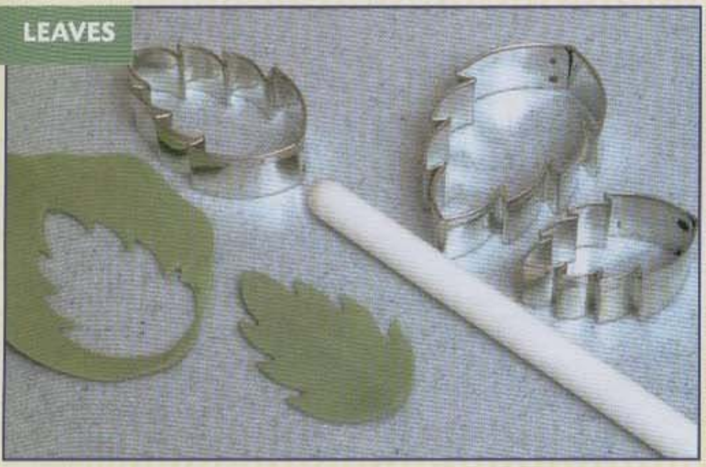


HALF-OPENED FLOWERS



9 Cut out one round of daisy petals and attach to the centre. Turn the flower upside down and leave to dry.

LEAVES



10 Roll out green flower paste with a central ridge. Cut out the leaves with the daisy leaf cutters.



11 Dip a 26g wire into gum glue and thread the wire into the ridge of the leaf. Soften the edges with the ball tool and leave to dry. When dry, dust the leaves on the edges and down the centre with forest green dust.



12 Run the leaves through the steam of a kettle to fix the colour and to give them a shine.



13 Roll out a strip of mexican paste and roll over the paste with the daisy garland stick pin and dust with white lustre dust.



14 Cut a strip with the ribbon cutter.



15 Attach the strip to the base of each cake with gum glue.

PEARLS



16 Brush the bead maker with white lustre. Make a sausage of mexican paste and place it over the mould. Press the paste into the mould and trim off the excess paste. Release from the mould and attach the pearls to the cake with gum glue.

LACE



17 Roll out mexican paste thinly and place onto the lace mould. Press the two pieces firmly together. Release the paste from the mould. Trim the lace piece with a cutting wheel and brush with white lustre dust. Attach to the front of the cake with gum glue.

MOULDED DAISIES



18 Press mexican paste into the daisy on the flower mould. Release the daisy from the mould and leave to dry. When dry, brush the outer edge of the petals with african violet petal dust.



19 Add a little rejuvenator spirit to the midnight blue petal dust and paint the centre of the daisies.

CakeTip

Keep the paste for the lace as thin as possible.



20 Arrange the flowers into small arrangements for the sides of the cake and a larger one for the top of the cake. Attach them to the cake with a stiff mix of sugarpaste and water.



Taping a sp

DIFFICULTY RATING



pray of flowers





by Jennifer Orrey

Jennifer is a full time student at Barking college who has a real talent for sugar craft. This beautiful spray would enhance any celebration cake. Using this method to tape a spray it means that no wires penetrate the coating of the cake. No worries about posy picks, it is also easy to remove from the cake and keep.

YOU WILL NEED

- 2 rose buds
- 2 half roses
- 1 full roses
- 3 ribbon loops
- 30 forget-me-not flowers and 30 buds to make 6 stems
- 21 jasmine flowers and 14 buds to make 7 stems
- 12 rose leaves
- parafilm
- florists tape (stemtex)
- wire 24, 33 gauge



1 Before you can tape the spray together some of the flowers must be taped into groups to make assembling easier.



2 Use half-width parafilm to tape the jasmine flowers and buds together. To make a stem, start with the buds and tape these to a 28g wire followed by the flowers at different levels.



3 Use half-width parafilm and tape the buds followed by the flowers to a 33g wire. Use 5 flowers and 5 buds per stem.



4 Take 9 of the rose leaves and use half width florists tape to them tape together to make into sets of three.



5 For the backbone of the spray use a 24g wire. All the other flowers will be taped to this so it must not be flimsy. Use half-width florists tape to bind all the flowers to the backbone wire. Bind one set of rose leaves to the backbone.



6 Attach a rose bud so that it is sitting on the rose leaves.



7 Bind a group of jasmine to the left of the bud and a group of forget-me-nots to the right. When you add the flowers, remember you want to create an overall triangular shape.



8 Add the second set of rose leaves positioning them at a slight angle on the right hand side. Then add a rose bud to the left hand side. Throughout the spray you want to create a flowing line of roses.



9 Bind a group of jasmine and forget-me-nots around the rose bud.



10 Attach a half rose and a rose leaf. The rose should sit on the rose leaf. When assembling the spray, it is important to keep the back of the spray flat so that it will sit on the cake properly.



11 Attach a stem of jasmine alongside the rose.



12 Attach a leaf on the opposite side of the half rose. Then add a spray of forget-me-nots next to the jasmine before adding another stem of jasmine.



13 Add another half rose followed by a stem of forget-me-nots. Tape a leaf under the rose.

14 Bind a stem of forget-me-nots and a stem of jasmine into the right hand side of the spray.





15 Tape in a ribbon loop next to the jasmine and position it behind the first half rose.

16 Add the full rose to the spray by taping it behind the ribbon loop.





17 Bind a stem of forget-me-nots and a stem of jasmine between the second half rose and the full rose, followed by another ribbon loop.



18 Attach a stem of jasmine and a ribbon loop behind the full rose. Add the remaining rose leaves around the back of the spray.



19 Gently curve the backbone wire to bend the spray slightly. Attach on the cake with royal icing then attach a bow to conceal the stem.




Cake
DIFFICULTY RATING
JEM

Tying the Knot



by Elsie Adkins

A Jacobean Floral Appliqué design creates a wedding cake with a difference. The briar roses add a romantic touch to the design, which would make any bride radiant.
The knots on the corners are an eternal symbol of love and romance.

TYLOSE FLOWER PASTE RECIPE

Egg white	35ml (31g)	or 1 egg white
Sifted icing sugar	250ml (140g)	or 1 cup
Tylose C 1000p	20ml (11g)	or 2 round tsp

Method
Lightly beat the egg white. Add the sifted icing sugar slowly until you reach a soft peak consistency. Add the Tylose C1000p. The mixture will immediately thicken. Gradually add more sifted icing sugar until a pliable texture is achieved. Rub a little white petal base or white vegetable fat on your hands and work the paste thoroughly. The paste should not be sticky nor should it be too stiff. Store the paste in a sealed plastic bag in a sealed plastic container. Paste is ready to use immediately.

NOTE:
The texture may be adjusted by adding a little sugarpaste to the mixture.

YOU WILL NEED

- cake 23cm (9in) square shaped to form a cushion
- cake 25cm (10in) square shaped to form a cushion
- cake drum square 30cm (12in)
- cake drum square 35cm (14in)
- sugarpaste cream 3.5kg (7lb)
- marzipan 2.5kg (5lb)
- flower paste cream, green, peach and four shades of blue
- green wires 22 and 28 gauge
- fuse wire
- petal base*
- petal glue
- handy holder*
- flower formers (5A)*
- cotton
- petal dust peach and light yellow
- thin rollers
- florist tape green
- tape cutter*
- scissors
- small ball tool (10B)*
- brown pollen
- hatpin
- rose leaf cutters set L10*
- calyx cutters set A10*
- easy rose cutters 60mm and 80mm*
- daisy centre stamp number 2*
- strip cutters number 1 and 2*
- floral appliqué cutters - Jacobean style*

* JEM products



1 Select four shades of blue paste. Roll out the paste for the outline onto a lightly greased worktop surface to 1mm thick. Roll the paste over the cutter in the roller pad. Use a ball tool to make sure the cutting edges are perforated. Remove surplus paste with a hatpin.



2 Place the second colour over the cutter and roll out the paste again to complete the design.

3 Complete the other shapes in the same way.



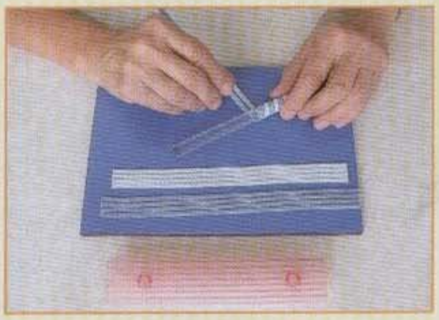
CakeTip

CRAFT & DECORATION

Remember that you may cut into a piece and fit the pieces together like a jigsaw.

4 Use the strip number 1 to make the stems. Decide on the formation of your design and place the stems into position on the cake surface.



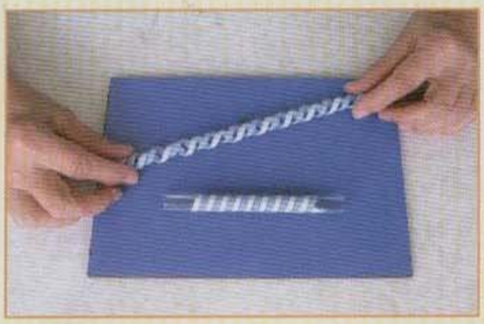


5 Make the base border of the cake with the strip number 2. Cut out the strips in two shades, twist them around a thin roller and leave to dry slightly.

CakeTip

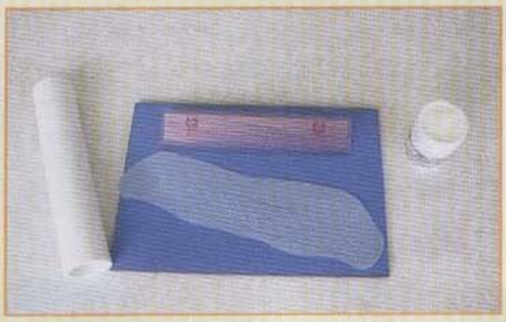
CRAFT & DECORATION

Use a daisy centre stamp to make a built up centre.



6 Pull the twisted strips off the roller and stretch slightly. Attach to the cake with a little royal icing.

7 Make the top border of the cake with the strip cutter number 1. Separate strips into groups of two.





8 Cut the strips into 15cm pieces and make a knot in each section. Cut the knotted piece to size and secure with petal glue. Cut the strips into 4 thin strands to form tassels with scissors. Cut another strip as before to form extra tassels. Glue the knotted piece onto the plain piece.



9 Cut out strips in 3 colours, which have been used on the cake, with strip cutter number 2 and attach around the cake drum.



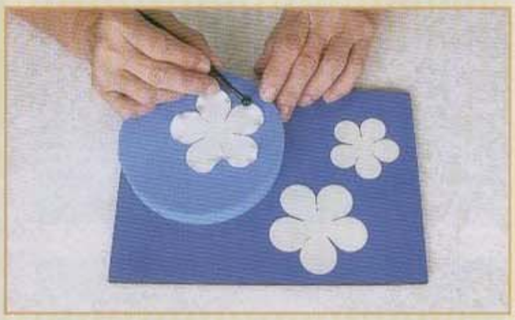
11 Roll out the paste onto a lightly greased work top surface and cut out with the 80mm and the 60mm rose cutter.

WILD ROSE

10 Twist cotton around two fingers. Twist tightly in the middle with very fine soft wire. Cut the cotton in the middle. Tape the cotton onto a 26g wire. Trim the cotton and dip the tips into a little petal base and then into brown pollen.

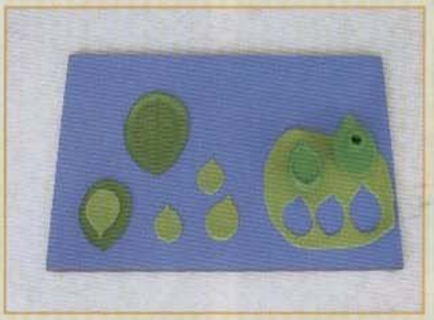


12 Place the flower onto a petal pad and soften the petals with the ball tool.



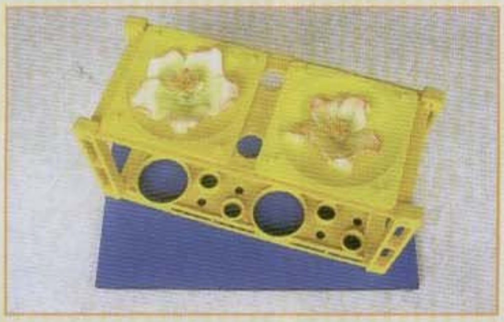


13 Curl the petals inwards and backwards with a cocktail stick. Dust the centre of the wild roses yellow and the edge of the petals pink. Cut out the calyx and assemble the petals with petal glue. Make a little ball of green paste for the hip.



15 Roll out green paste and cut out the leaves with the small rose leaf cutter and insert a 26g wire. Cut out sufficient leaves for the number of sprigs required.

14 Place the flowers into the formers, click into the holder and leave to dry.



16 Soften the edges on a petal pad. Lightly dust the leaves with a dark green petal dust and the tips and edges with red.





17 Shred the florists tape with the tape cutter. Tape the leaves into sprigs. Remember the largest leaf is at the end of the sprig. Use cooking spray or confectionery glaze to give the leaves a sheen.



WEDDING CAKE COUTURE

Oklahoma State Sugar Art Show 2005

A national bridal cake competition.



By Kerry Vincent with Gene Johnson Hawks Photography



Every day the eloquence of fabric impacts our lives but perhaps none more so than the sumptuous elegance of a bridal gown. Ever experimenting with fresh ideas, sugar artists were required to create sweet traditions inspired by bridal fabrics and dress style.



Designs struck a balance between classical, traditional and contemporary. Cakes were composed of a minimum of three-tiers and it was essential to imitate the lines and designs of a bridal gown - either published or seen in a showroom or historical setting. Competitors chose to use a wide range of realistic old-fashioned flowers such as gardenias, tea roses and lilies as well as contemporary look alike imposters.

Designer-decorated tables also echoed the themes of the cakes for a complete and total look. Dressing the table is just like co-ordinating a fashion wardrobe; all of the complementary elements must be there.

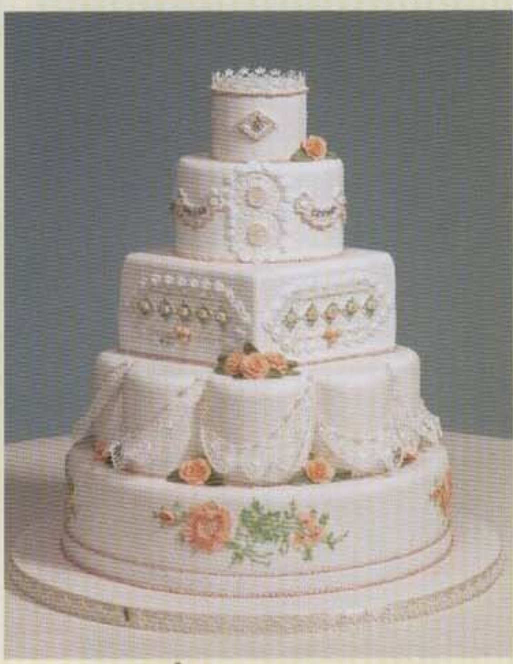
NATIONAL WEDDING CAKE GRAND PRIZE WINNER
BRONWEN WEBER AUSTIN, TEXAS

Bronwen hits the national jackpot with this breathtaking Grand Prize-winner. Inspired by an Indian sari the taupe foundation is enriched with edible gold leaf and faux pearl sequins and pailettes. The overall effect was superb when the cake was finally centred on an Indian sari table covering.



1st Place
LORI COSSOU, WELCH, OKLAHOMA

Incorporating elements from a 19th century Victorian wedding dress Lori duplicated the delicate tracery of old lace in royal icing. Her panelled extension work and lace points were offset with apricot and pale green floral embroidery. The composition of the five-tiers ranged from round to oval, diamond and petal shaped forms stacked on a round board. The border ribbon was also enhanced with tube work.



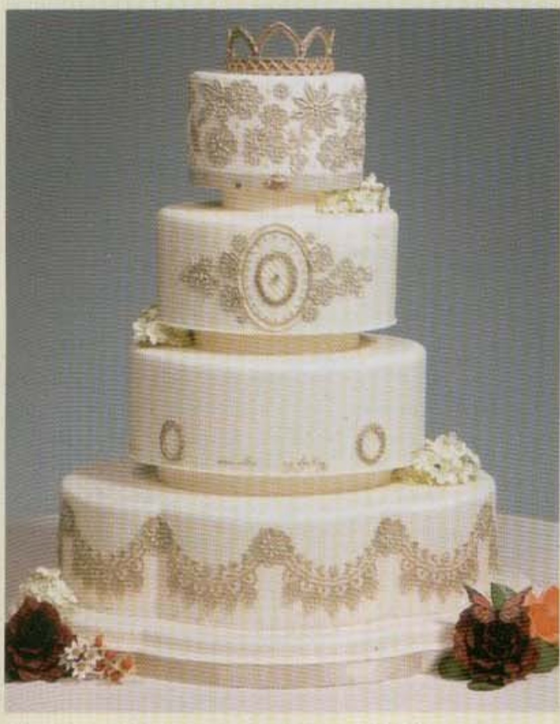
2nd Place
DIANNE SIMMONS, PARMA, MICHIGAN

Strong colours tied together can send a bold and dramatic message. Diane kicks it up another notch with a nostalgic nod back to black and white with accents of contrasting turquoise fantasy flowers. Her skill is evident in careful colour use. The flawless combination of black royal icing on stark white rolled fondant made a bold statement, and whilst the monogram is a hot fashion trend in the United States at Present, Dianne chose a British designer wedding gown for her inspiration.



3rd Place
REBECCA SUTTERBY, SAVONBURG, KANSAS

Impressions of ivory and ecru embellishments hark back to earlier times when vintage cameos ruled. Strong shades of red, ochre and burgundy coloured roses make a vibrant splash against creamy cake sides, and a coronet tops the lot. Perfection indeed.



GLENDA GALVEZ WICHITA FALLS, TEXAS

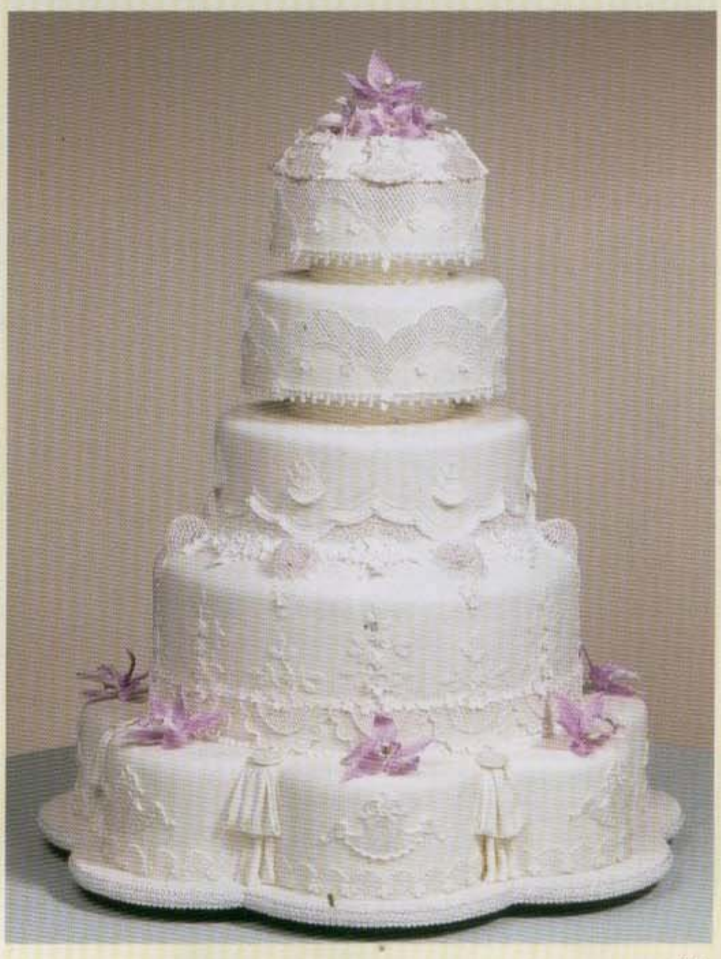
Who could argue with the sheer beauty of this? Constantly trend conscious - Glenda creates a romantic show-stopper. Sugar brocade skirting overlaid with tiny blossom appliqués. Satin sashes bows and accents beautifully crafted with a rich bronze patina. Moving extension work adds a new twist. Perfect finishing touches to sugar lace effects.



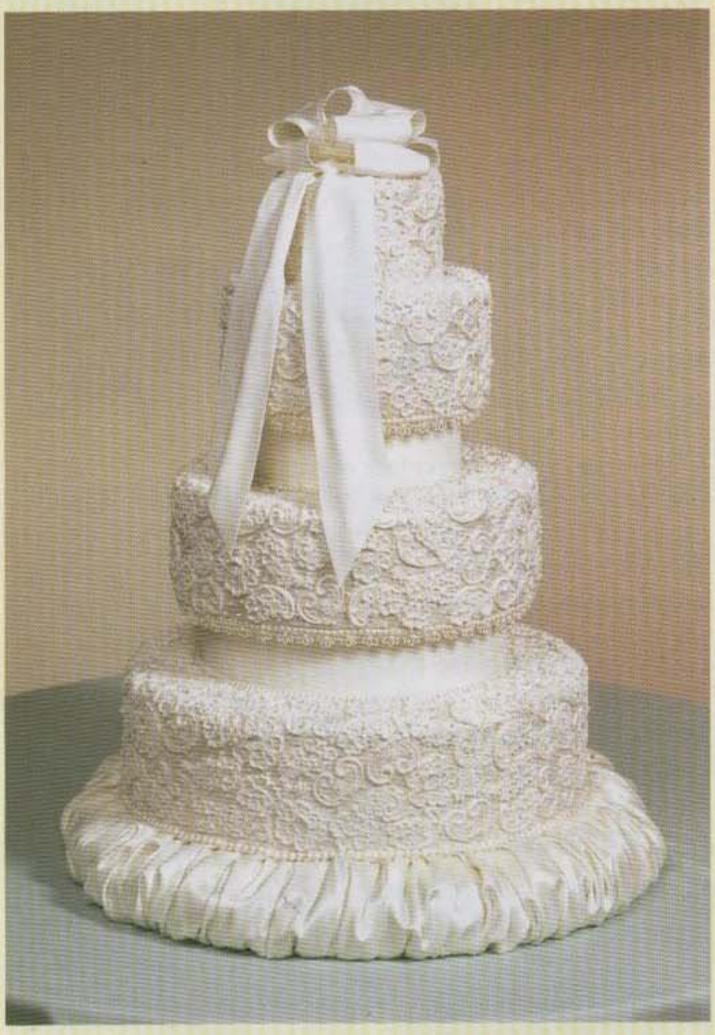
Glenda is known for her beautiful tables and this one is no exception; hundreds of yards of lace, chiffon, ribbon and tulle are primped, pinned and tucked into a stunning bridal extravaganza.

GARY SILVERTHORN KIMBALL, MICHIGAN

Call it irresistible -hints of lavender highlight an exquisitely crafted cake. Even Mother Nature could be fooled with the appealing details of these handcrafted blooms. Gary turns to extension work as his main inspiration, tying it together with delicate embroidery and lacy drapes.



EARLENE MOORE LUBBOCK, TEXAS
White-on-white, what's not to love? A perfect design for the traditional bride. Soft and subtle ribbon loops with trimmed tails. Lace points accent pretty over-piped Chantilly appliqués.



MICHAELLE STIDHAM PONTIAC, MICHIGAN



Lace, pearls and bows have classic appeal and this sense is conveyed in pure sugar. A graceful design featuring Chantilly insets in a full-length satin train that is re-embroidered with royal iced stitching. Clusters of pastel sugar paste flowers add depth and colour to the overall set-up.

CHERI ELDER KANSAS CITY, MISSOURI
Petal pink and vibrant. Cheri Elder has a penchant for creating some of the nation's most spectacular wedding cakes with big, bold statements that can fill a lobby and stop the guests in their tracks. This one is no exception when one considers the perspective – the single rose is larger than a dinner plate.

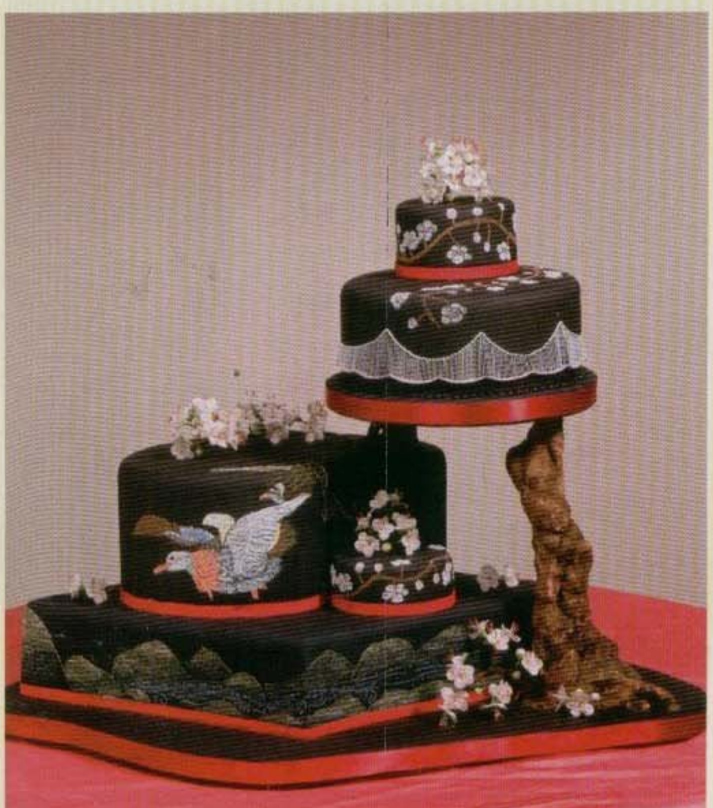


JANETTE PFERTNER PFLUGERVILLE, TEXAS.
Celebrate beauty and elegance. Pretty brushed embroidery, sugarpaste flowers, and gelatine sequins stand out on blush fondant. Hand-painted summer flowers and avocado foliage fuse to create sublime side designs.

KEITH RYDER FALLS CHURCH, VA
Always one to design outside the box, Keith looked at oriental wedding garments and chose a Japanese furisode (wedding kimono) as a model for his creation. Beautifully handcrafted in chocolate rolled fondant with stark white curved extension work and cherry blossoms (trees were gifted by Japan to Washington DC where Keith resides and



the cherry blossom festival is a national pride). Note the replicated bonsai-trunk cake support.

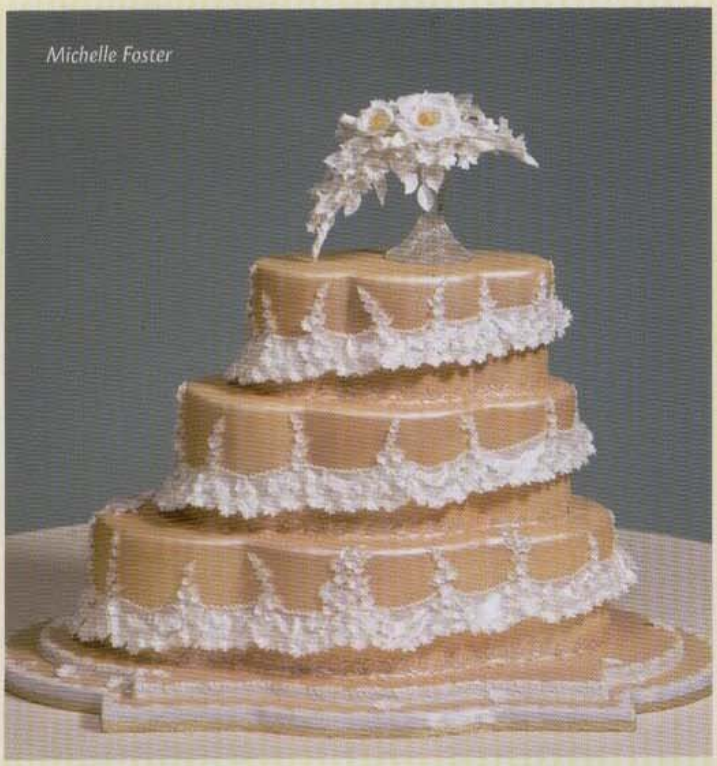


LEANNE POMELLITTO SUNNYVALE, CALIFORNIA
Reminiscent of the forties, details feature a tiny cocktail-hat cake-topper and crossed ribbon cake front. Lots of fabric-effect roses and lace as well as embroidered butterflies are scattered across the upper surface of the cake. Rosettes accent the pleated base.



MICHELE FOSTER CHOCTAW, OKLAHOMA
Caramel rolled fondant is lifted with the addition of a frilled edge and white spring blossoms. Michelle deliberately dropped the side design at such an angle that it creates the appearance that the cakes are sculpted. The pretty posy of complimentary wild roses and blooms that match the side pattern can be retained as a keepsake.

DIANE GIBBS ELKRIDGE, MARYLAND
Pastel pink roses and vibrant green foliage stand out on a soft-white background. The cake topper highlights a stacked variety of cake shapes featuring dropped extension work, oval cameos with floral centres and floral corsages The base tier has added outline with two split cakes (four halves)



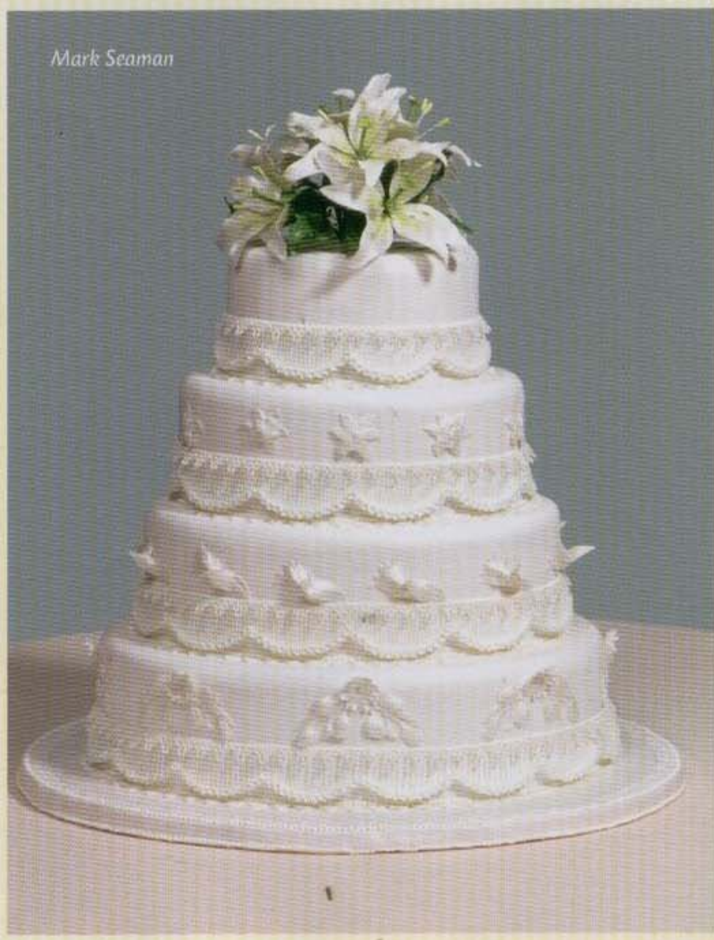




which have been connected to the round then covered in one seamless layer of rolled fondant.

CHEF ANDREW SHOTTS
PROVIDENCE, RHODE ISLAND

Contemporary cake toppers are currently very popular. Poured sugar scrollwork is accented with pastillage decorations, and a dramatic pulled sugar rose/foliage as the central interest. Tendrils of pulled sugar lighten the effect.



MARK SEAMAN CHICAGO, ILLINOIS
Four lovely tiers are edged with bridgeless extension work and lace point accents. Soft white-on-white flowers and foliage embellish the cake sides. Stargazer lilies top a traditional stacked confection sure to please any bride.

MARTHA AGNEW ATCHISON, KANSAS
Martha brings another breath of fresh air to the traditional front updating white on white with a contemporary version that retains a taste of tradition with a modern day up-town approach. Satin edged squares are attached to the first and second tiers then lace edged. Creamy pink, alabaster roses add a hint of colour. Four full-length trains are embellished with ribbon and lace.



JANET ROSEBEARY GUTHRIE, OKLAHOMA
Cream coloured tiers are enhanced with sugar jewellery overlaying coffee-coloured lattice within scalloped medallions. The panels are trimmed with cream beadwork and white flowers. Drapes and swags are completed with neat bows, which are accented with pearl strips. Gardenia sprays drift across the top and down one side.



RUTH RICKEY OKLAHOMA CITY, OKLAHOMA
Once again a variety of cake shapes and sizes are stacked to create a different silhouette. The design though simple has pretty extension work on the lower tier with garlands of tiny flowers extending in airy scallops down the front of the cake.

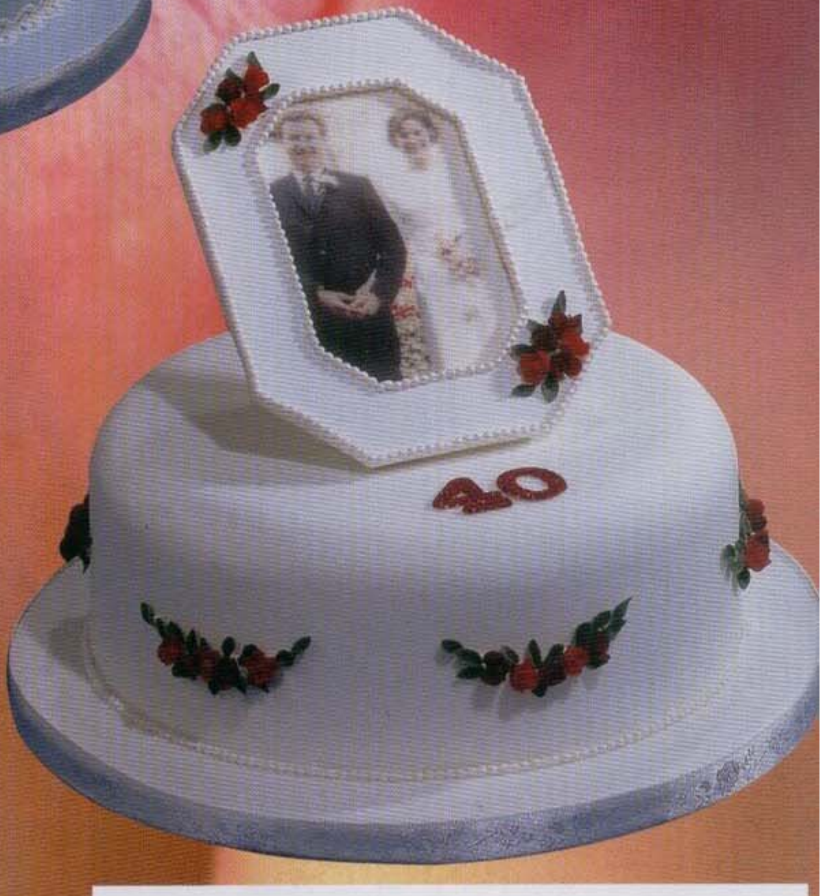


Hat Trick!





By Helen Sanderson





Recipe for Pastillage

icing sugar 1lb
gelatine powder $1^1/_2$tsp
gum tragacanth $^1/_2$tsp
water 2fl oz

Sift the icing sugar and gum tragacanth into your mixer bowl and place them into the oven at 150°C for about ten minutes. Sprinkle the gelatine over the cold water, leave to sponge, and then dissolve over hot water or in a microwave. When it is absolutely clear add the gelatine to the icing sugar and beat until white and pliable. Knead for a few minutes. Store it in a thick polythene bag and an airtight container in a cool place for 24 hours before use.



1 Thinly roll flower paste on a greased board. Do not lift the paste. Press the lace cutter onto the paste. Remove the tiny pieces of paste and then place around the base of the cake.



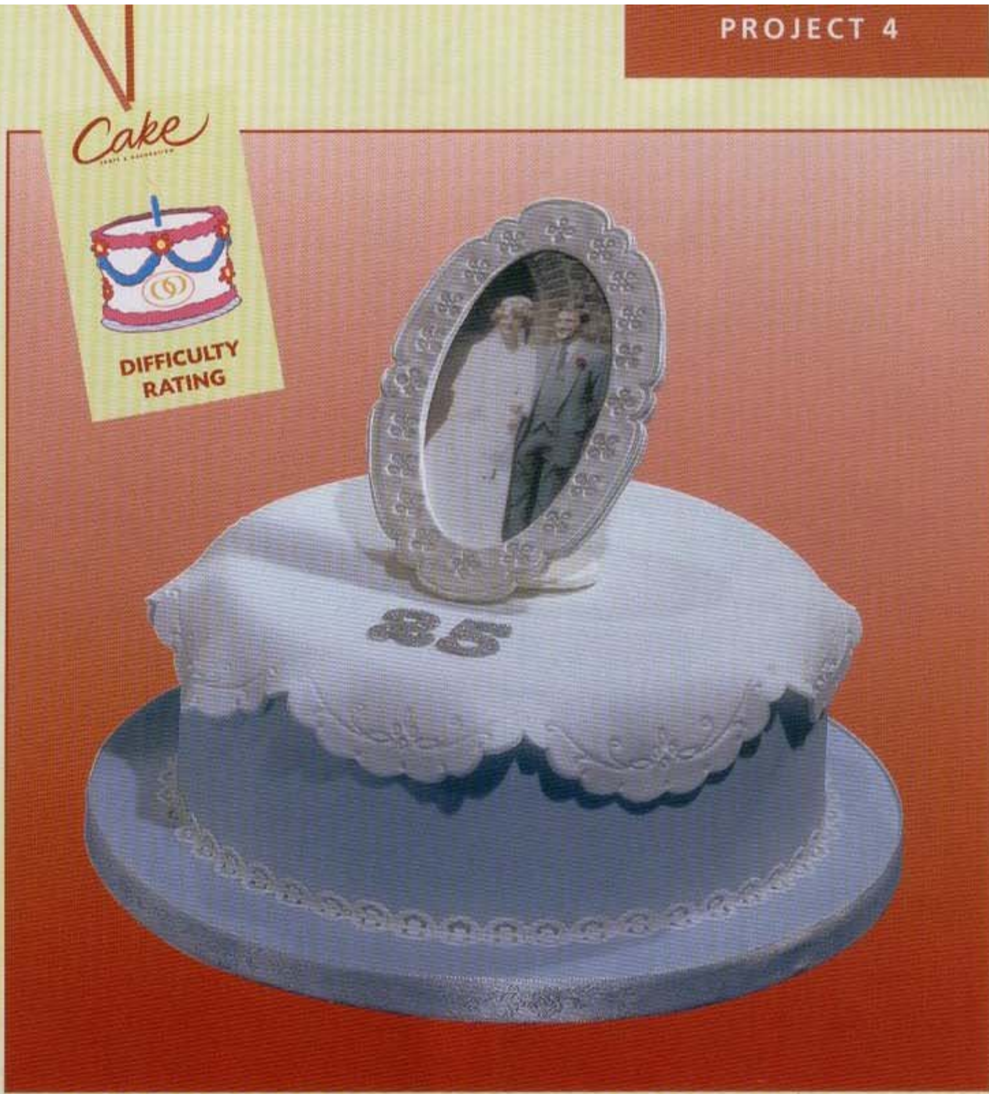
2 Cut a 9in circle from greaseproof paper and divide into 8 sections. Mix together 75g flower paste and white sugarpaste and roll out. Cut and emboss the paste around the template. Join the sections up with a sharp knife and attach to the cake.



3 Roll out pastillage and cut a frame. Repeat for the back without applying too much pressure otherwise you will cut out the centre. Leave both frames to dry.



4 Mix light silver dust with confectioners glaze and paint the frame. Cut around the edible photo and attach to the frame back with royal icing. Pipe a line of royal icing around the frame and position the front on top. **NOTE** Here the picture is shown horizontal for a different effect.



YOU WILL NEED

- cake round 20cm (8in)
- cake drum round 27.5cm (11in)
- baby blue Regalice 1.5kg (3lb) (Renshaw)
- flower paste white 100g (4oz)
- white Regalice 75g (3oz) (Renshaw)
- embroidery embossers (Patchwork Cutters)
- lace strips (Patchwork Cutters)
- numerals (Patchwork Cutters)
- frame cutter (JEM)
- dusting colours light silver (SK)
- confectioners glaze
- sharp knife
- pastillage
- edible photo
- strip cutter 5mm (JEM)
- disco silver hologram (EA)
- oval cutters (PME)



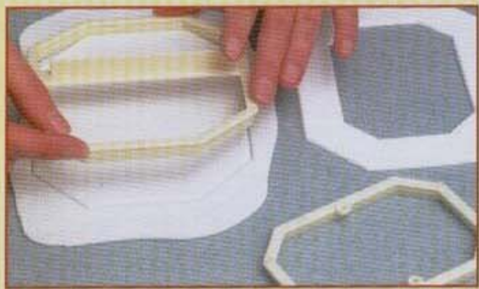
5 Cut a strip of flower paste with the strip cutter and attach around the frame with royal icing. Paint with the silver glaze. Make a simple stand (see ruby cake).



6 Cut out the numbers from flower paste and leave to dry. Paint with edible glue and sprinkle with the glitter. This is not edible and must be removed before the cake is cut.



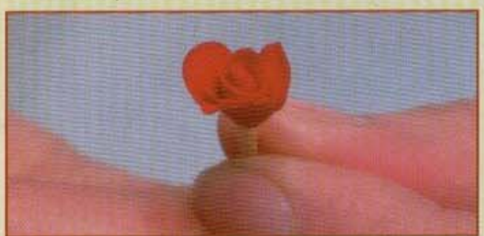
1 To make the stand, cut out the smallest oval from pastillage. Roll out the pastillage 13mm ($^{1}/_{2}$in) thick and cut out a right angle triangle. When dry, attach to the oval base with royal icing.



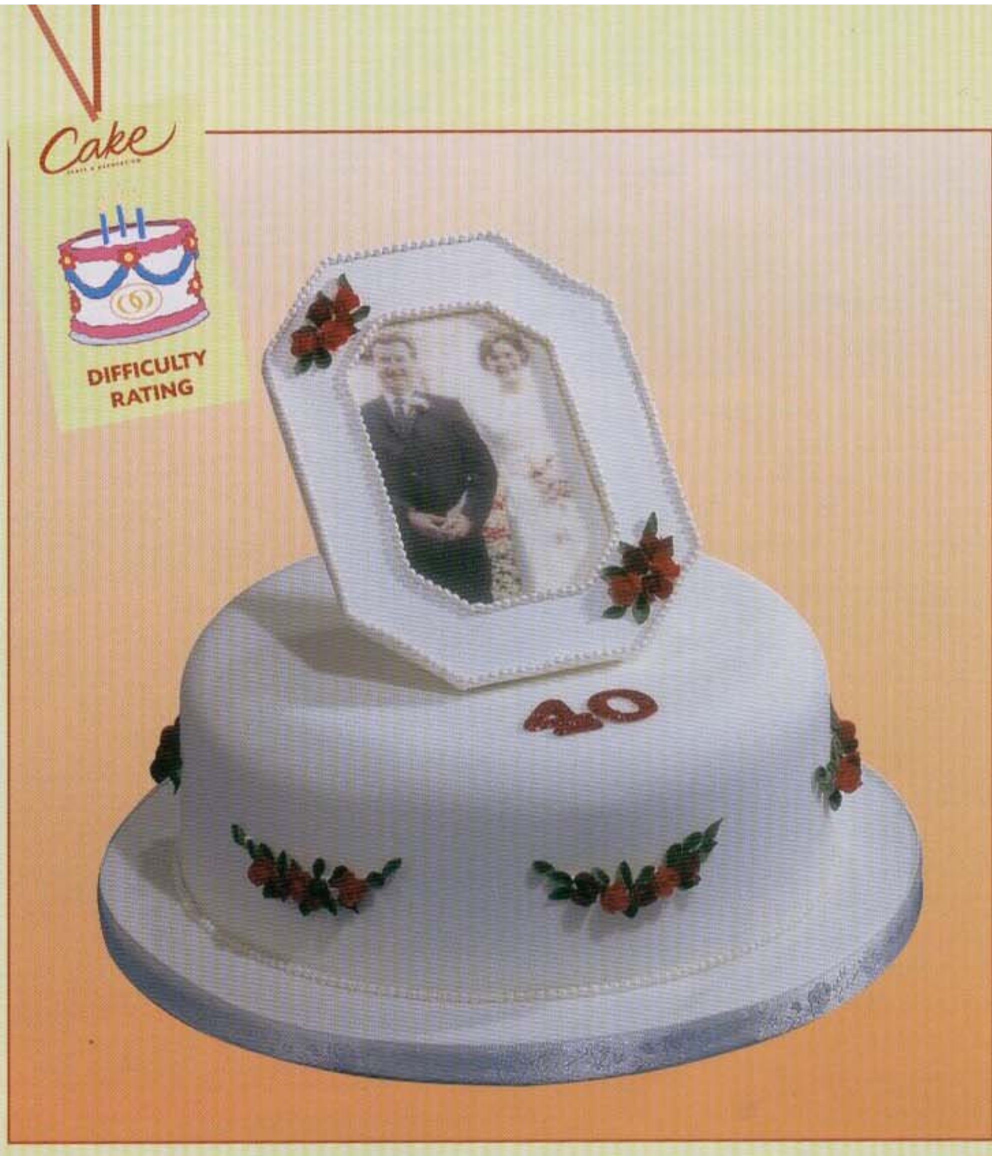
2 With the octagonal cutters cut out the frame from pastillage and leave to dry on a flat surface. Use the larger cutter to make the back of the frame. Complete the rest of the frame as described in the silver cake.



3 Place a small piece of red paste onto the cocktail stick, do not use glue. Cut a single rose petal, soften with a ball tool on a foam pad and attach sideways onto the paste.



4 Cut out two more petals, soften and wrap around the paste, place the petals upright. Repeat with a further two more petals and finally finish with a layer that consists of three petals and leave to dry. Dust with either red or burgundy and steam.

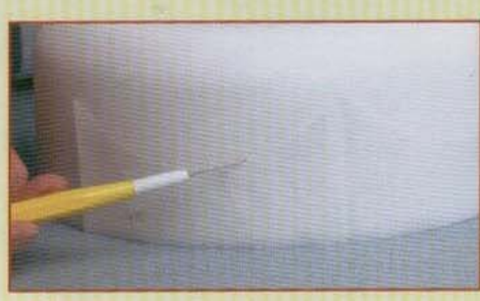


YOU WILL NEED

- ☐ cake round 20cm (8in)
- ☐ cake drum round 27.5cm (11in)
- ☐ white Regalice 1.5kg (3lb) (Renshaw)
- ☐ numerals (Patchwork Cutters)
- ☐ miniature rose petal cutters (TinkerTech)
- ☐ cocktail sticks
- ☐ flower paste red (A Piece of Cake)
- ☐ flower paste green and white
- ☐ dusting colours red and burgundy
- ☐ octagonal frame cutters (FMM)
- ☐ royal icing
- ☐ pastillage
- ☐ oval cutters (PME)
- ☐ scriber (PME)



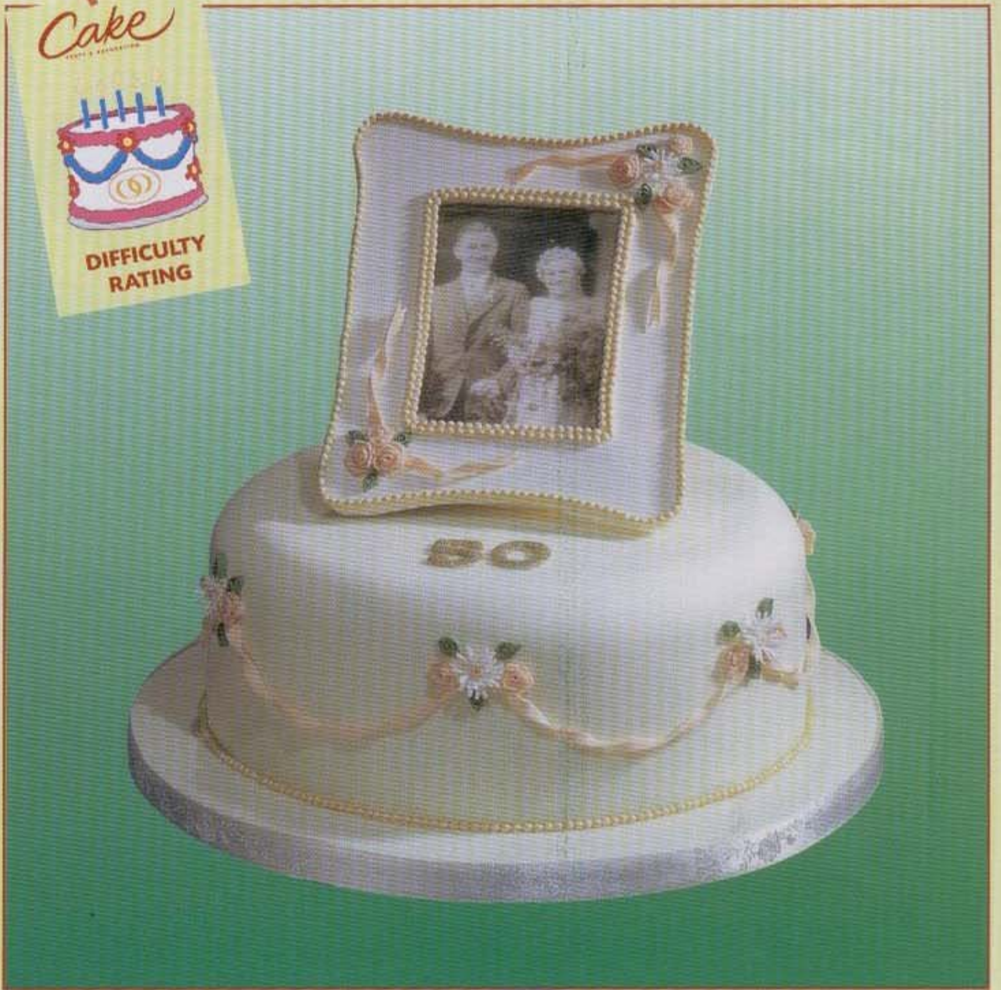
5 Cut out the leaves with the rose petal cutter. Soften the petals with the ball tool on a foam pad. Dip the end of the scriber in edible glue and press into the rounded end of the petal. Pinch together and leave to dry.



6 Wrap a piece of greaseproof paper around the cake, remove and fold into 6. Cut a curve into the paper and scrbe the design onto the cake. Remove the roses from the cocktail sticks and attach to the cake and photo frame with royal icing.

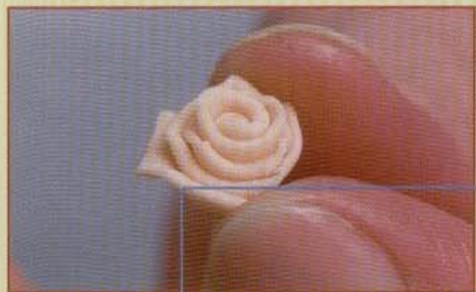


1 Colour the pastillage pale yellow with melon paste colour. Cut out the frame with the template and leave to dry on a flat surface. When dry, complete the rest of the frame as shown previously. Attach to the stand with royal icing.





2 Roll out peach flower paste thinly and cut out 5mm strips. Attach the strips to the cocktail stick and rotate in the right hand. Hold the ribbon in the left hand and fold over at a right angle.



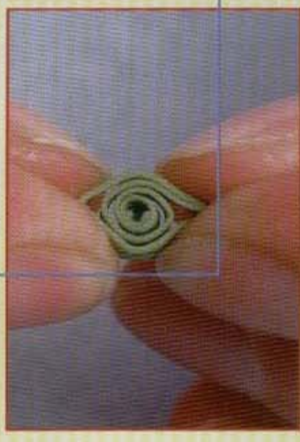
3 Continue to rotate the cocktail stick and as you near the end of the fold, fold the ribbon down again at a right angle. Repeat until you have the required size rose. Secure with a small amount of glue as you work.

YOU WILL NEED

- cake round 20cm (8in)
- cake drum round 27.5cm (11in)
- champagne Regalice 1.5kg (3lb) (Renshaw)
- flower paste
- paste colours, melon, spruce green and peach
- scalpel (PME)
- strip cutters 3mm and 5mm (JEM)
- pastillage
- oval cutters (PME)
- scriber (PME)
- disco gold hologram (EA)
- numerals (Patchwork Cutters)
- cocktail sticks



4 Cut a peach 3mm strip. Curl up around the cocktail stick tightly, glue and leave to dry. Roll a length of white paste, cut a fringe, glue and roll up. Open out the daisy and glue the centre into place.



5 Cut a green 3mm strip. Curl the paste around the cocktail and open the coil up slightly. Secure the end of the paste with glue. Pinch the ends of the paste between your thumb and finger and leave to dry.



6 Make a template for the cake sides and attach 5mm peach ribbons. Secure the quilled flowers and leaves to the cake and picture frame with royal icing.


Cake
DIFFICULTY RATING

Celtic Knot



by Doreen Hollis

The spiral on this unusual wedding cake based on spheres incorporates the Celtic knotwork design. The clear separator makes the top tier look as though it is being held down by the knotwork band to prevent it floating away.

General instructions

Cook the cakes in pyrex basins. The largest cake is a rich fruit cake but the sphere is two madeira cakes put together. The top tier cannot be a rich fruit cake as it will be too heavy and loose its shape.
The top tier needs to be made of a firm madeira mixture, put together and then both tiers covered with marzipan and sugarpaste at least a week before you attempt to decorate and assemble the cake. You may also need to trim the top of the large cake and the bottom of the sphere and place them on small boards before you cover to make sure that the separator does not cut through the cakes. Put the marzipan-covered cake on a board the same size as the cake and cover the cake and board sides with sugarpaste and leave to dry. This can then be placed onto the fabric covered board.

YOU WILL NEED

- white sugarpaste 3.5kg (8lb)
- marzipan 3.5kg (8lb)
- hemispherical cake 1 x 30cm (12in) rich fruit cake
- hemispherical cakes 2 x 22cm (9in) madeira cakes
- cake drum 30cm (12in)
- cake drum 33cm (13in)
- perspex cylinder 10 x 10cm (4 x 4in)
- fabric to cover the large cake drum
- 15cm (6in) rolling pin
- cutting wheel (PME)
- dog bone tool
- grooved board
- pointed tweezers
- toothbrush
- dusting and painting brushes
- cornflour
- gum arabic glue (3 parts rose water, 1 part gum arabic powder)
- green wire 26 gauge
- dusting colours salmon, forsythia, royal gold, gingko (Edable Art)
- droplet colours holly leaf, buttercup
- dark green florists tape
- celtic knot mould BR57*
- phalaenopsis orchid cutter*
- phalaenopsis orchid veiner set V82*
- small abutilon cutter L80B*
- small abutilon veiner V92*
- wisteria cutter set L168*
- wisteria veiners V37, V38*

* Country Cutters



1 When the covered cakes are dry, sponge a mixture of forsythia dusting powder and gum arabic glue all over the surface of the cake and leave to dry. Repeat the process with salmon dusting colour.



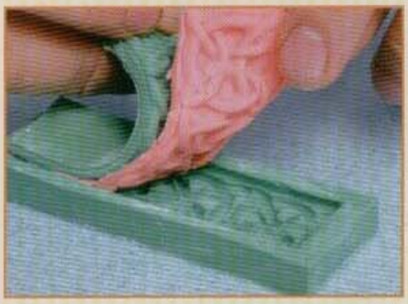
2 Mix equal quantities of flower paste and sugarpaste together. Colour the paste with salmon dusting powder. Roll out the paste and lightly dust both sides with cornflour.

Cake Tip

A small natural sponge will give a softer effect when sponging colour onto a cake than a synthetic one.



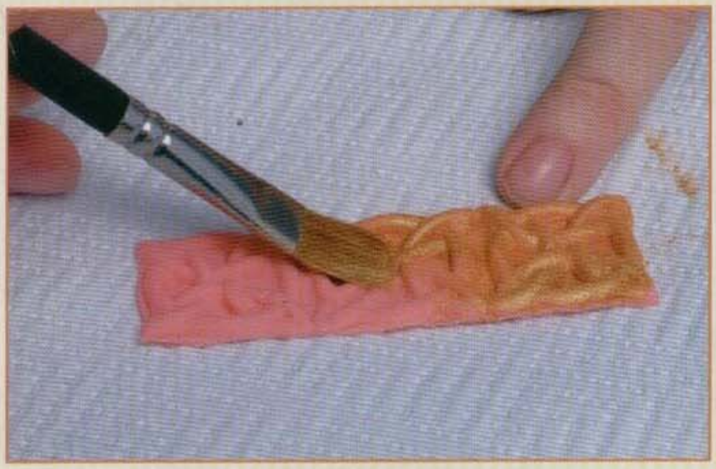
3 Place the paste into the base of the mould and press in lightly with your fingers. Place the lid on top of the paste and apply pressure. Hold the edge of the lid down and pull the paste up against the lid to remove the excess paste.



4 Peel back the lid of the mould and remove the paste.

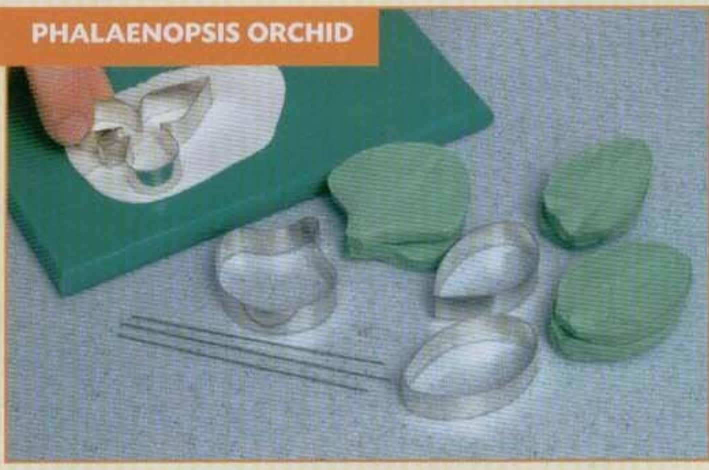
5 Remove the excess paste from around the edge of the shape with a cutting wheel.





6 Before the paste has dried, dust with royal gold dusting powder. Paint the back lightly with glue and attach the piece to the cake. Repeat this process until you have attached all the bands to the cake.

PHALAENOPSIS ORCHID



7 Roll out white flower paste thinly onto a grooved board and cut out the throat of the orchid. Glue the end of a piece of 26g wire and thread the wire into the ridge on the throat.



8 Use a palette knife to cut up the centre of the throat about 1cm ($^1/_2$in).



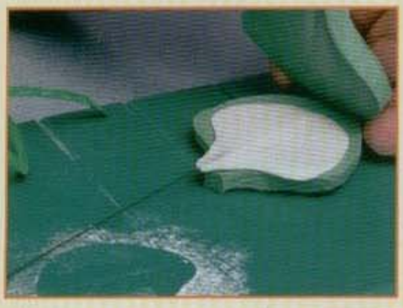
9 Thin the edge of the shape on your hand or on a sponge pad with a dog bone tool and leave to dry on a piece of dimpled foam.

Cake Tip

Roll the flower paste out until you can see the green colour of the board through the paste. This will make sure that the finished flower has thin delicate petals.

10 Roll a ball of paste, half the size of a small pea. Press into the paste along the centre and then pinch each side with tweezers. Paint the back with glue and attach to the throat in the position shown.

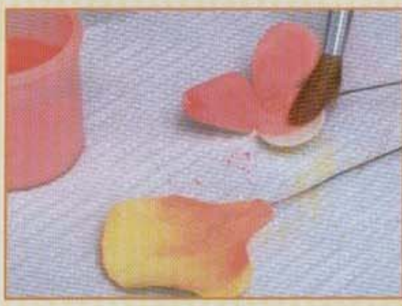




11 Roll out the paste onto the grooved board as before and cut out 2 large petals, 2 small petals, and 1 of the remaining size. Insert a 26g wire and vein. Leave the petals to dry on dimpled foam.

12 Dust the throat and the five petals, front and back with forsythia dusting powder.

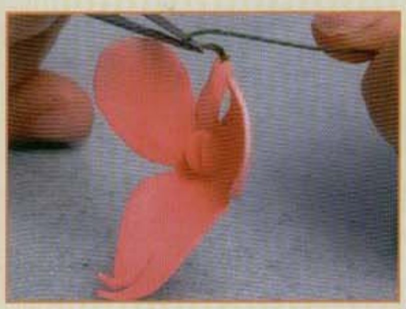




13 Dust the base of the two largest petals and the back and front of the throat with salmon dusting powder.

14 Place your thumbnail at the point on the throat where the paste meets the wire and bend the wire over your thumb.





15 Hold the wire about 5mm ($^1/_4$in) from the bend, and bend the wire back on itself. Pinch the bend of the wire to close the wire together to form a peg.

16 Tape the two largest petals together with half width florists tape and then repeat with the two smallest petals.





17 Tape the two largest petals above and level with the throat.

18 Attach the two smallest petals below the largest petals and behind the throat. Continue to tape all the way down the flower stem.





19 Attach the last petal between and behind the largest petals. Make a teardrop shaped piece of paste the same length as the peg. Make a hole in the pointed end, glue the peg and feed the teardrop onto it. Dust with salmon dusting powder and steam the flower to set the colour.

ABUTILON



20 Make a pale yellow paste with the buttercup droplets. Roll the paste onto a grooved board and cut out a leaf. Insert a glued a 26g wire into the ridge. Dust with cornflour and vein with the veiner. Remove the leaf and dry on dimpled foam.



21 Dip a toothbrush into the glue and use a paintbrush handle or dresden tool to flick glue onto the leaf surface and leave to dry.



22 Paint the surface of the leaf lightly with a mixture of holly leaf droplets and gum arabic glue and leave to dry. The dry glue will repel the colour to give a mottled finish.

WISTERIA



23 Make a series of large and small wisteria leaves in the same way as the abutilon leaves. Dust the dry leaves with gingko dusting powder.

Cake Tip

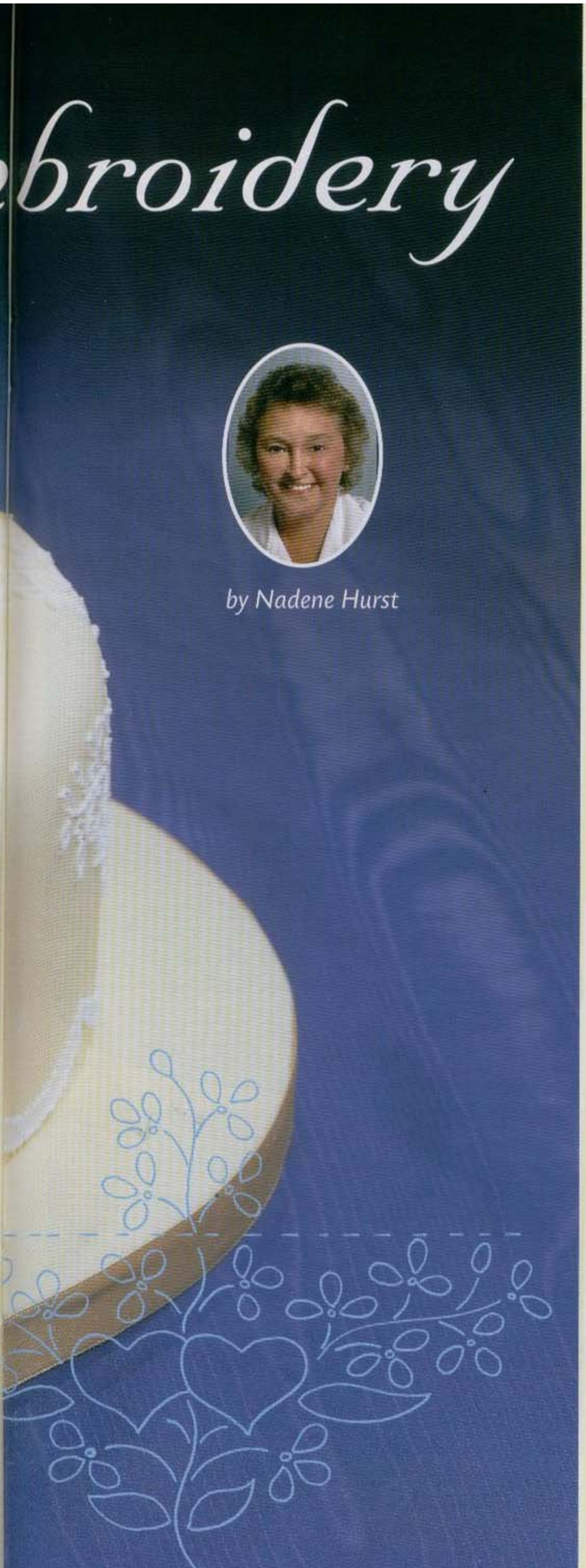
Pass dusted flowers and leaves carefully through the steam from a kettle. This sets the dusting colour and makes them more lifelike.



24 Tape down the stem of a small leaf about 2cm ($^3/_4$in) and then attach 2 leaves as shown. Tape down another 2cm ($^3/_4$in) and attach 2 large leaves or 2 small leaves. Continue to tape to the bottom of the wire. Steam the leaves to set the colour.




Cake
DIFFICULTY RATING
Em



...broidery

by Nadene Hurst

Craft to Cake part 8

Throughout history queens and ladies, servants and little girls executed embroidery on a variety of things for a variety of reasons. In many countries girls were considered uneducated if they could not do a beautiful sampler of stitches, and servants were often hired just because of their skill with the needle. Transferring this craft into sugar requires experience and ability in piping, but rewards us with great satisfaction in completing an attractive piece of work.

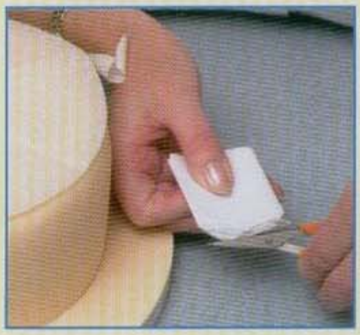
I have finished this top tier of a wedding cake with piped lacy bells to complement the embroidery. For larger sized cakes, simply divide into a greater number of sections.

YOU WILL NEED

- cake fruit round 18cm (7in)
- marzipan 750g ($1^{1}/_{2}$lb)
- sugarpaste 750g ($1^{1}/_{2}$lb)
- paste colour ivory (Wilton)
- royal icing 500g (1lb) made with pure albumen
- gum tragacanth
- tracing paper
- scriber
- piping tubes numbers 0, 1, 1.5 and 2
- bell mould (PME)
- micropore tape



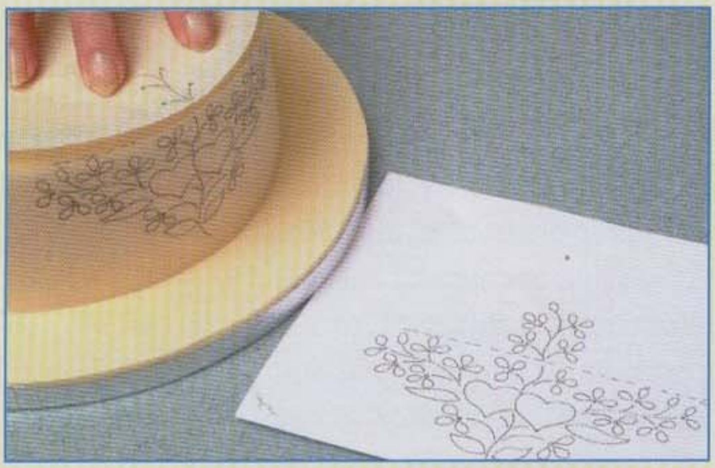
1 Shown here are samples of coloured and white embroidery. To decorate a wedding cake I have chosen all white stitching on a deep coloured background.



2 Cover the cake with marzipan, then the cake and board with sugarpaste. Leave it for several days until the sugarpaste is firm. Cut out a circular template for the top of the cake. Cut a strip for round the sides, fold into twelve and cut into scallops at the bottom.

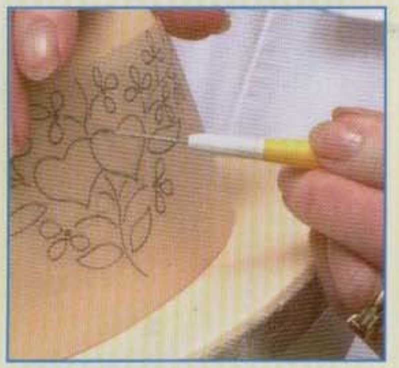
Cake Tip

If you try to decorate the cake before the sugarpaste is firm you will end up with a cake covered with fingerprints.



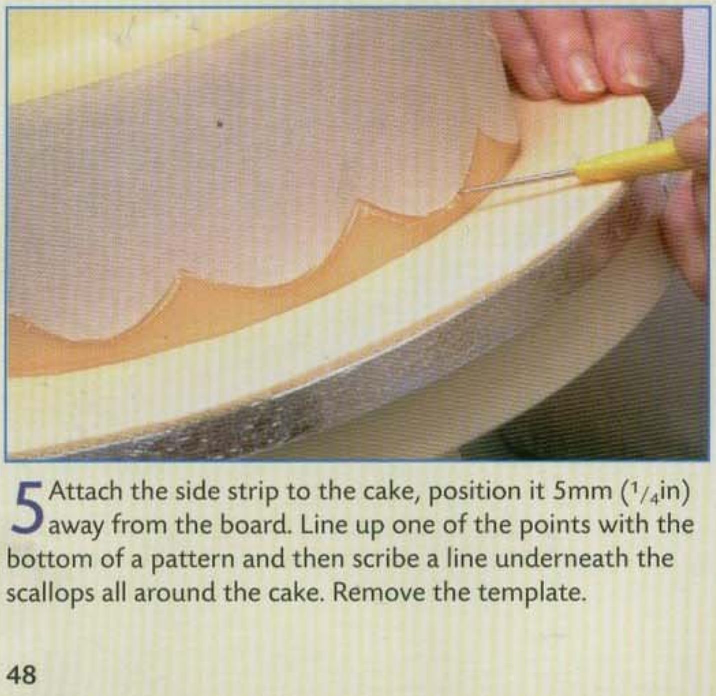
3 Fold the circular template into six sections and trace the top part of the embroidery pattern on the edge of three alternate folding lines. Trace the side pattern onto another piece of tracing paper and attach to the cake, line up the two patterns on the edge of the cake.

4 Scribe the patterns through the paper with a very sharp point. Mark only the centre of the flowers, the petals can be piped freehand. Where the two patterns meet on the edge of the cake there will be a gap, which can be joined later with the piping.

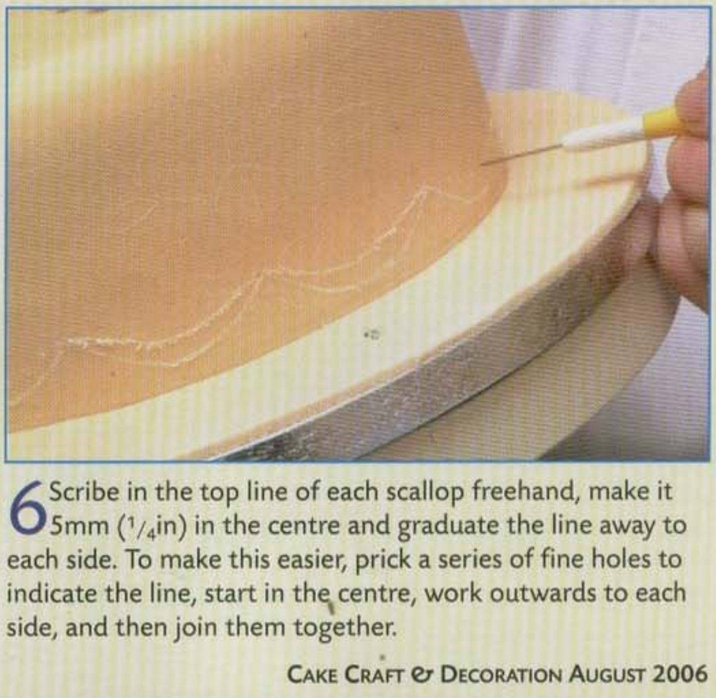


Cake Tip

Micropore tape will hold the templates in place whilst you scribe.

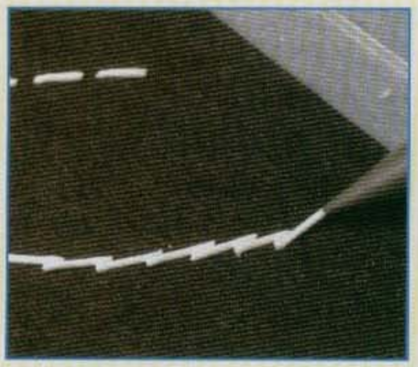


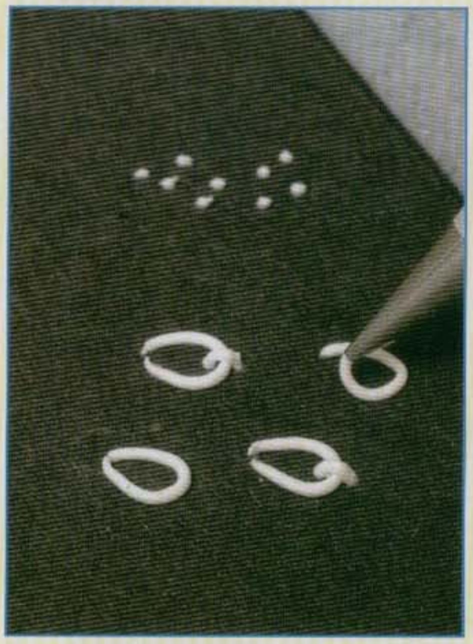
5 Attach the side strip to the cake, position it 5mm (1/4in) away from the board. Line up one of the points with the bottom of a pattern and then scribe a line underneath the scallops all around the cake. Remove the template.



6 Scribe in the top line of each scallop freehand, make it 5mm (1/4in) in the centre and graduate the line away to each side. To make this easier, prick a series of fine holes to indicate the line, start in the centre, work outwards to each side, and then join them together.

7 Practice the stitches on a spare board before you attempt to pipe on the cake. Running stitch is simply short, straight lines with gaps in-between. Stem stitch is piped at a slight angle to the stem line and overlapped at the end of each stitch.

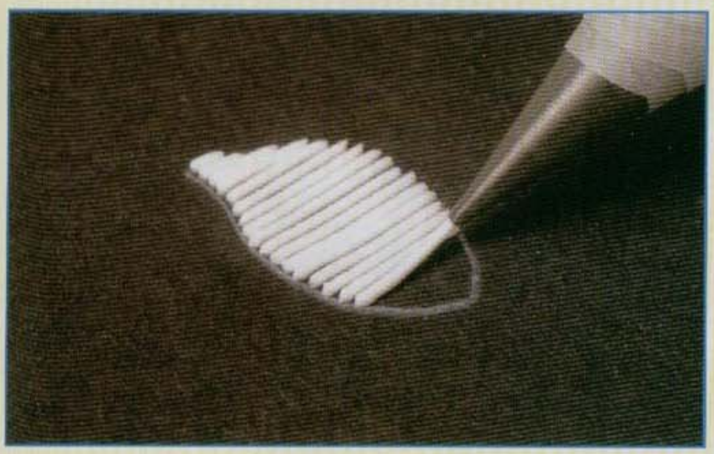




8 Seed stitch is simple small bulbs piped from the side so that they are not perfectly round. These can be used for the centres of the flowers. Lazy daisy is a piped loop with an extra stitch piped over the rounded side. These will make the flower petals.

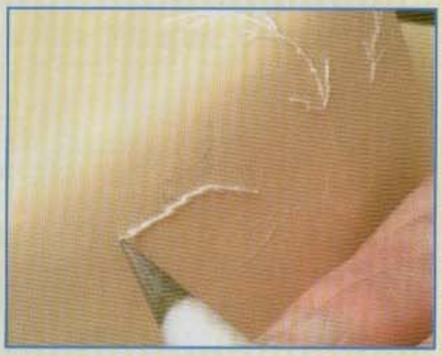
Cake Tip

Make sure that the beginning and end of each piped line is as neat as possible or it will not look like stitching.



9 Satin stitch will fill in the hearts and the leaves and is probably the hardest to pipe. Pipe in parallel straight lines; follow the outline of the pattern for the beginning and end of each one. Leave the smallest of gaps you can manage between each line without touching.

10 Use a number 0 piping tube for all the piping on the side decoration. Commence on the cake by piping all the stems; join the top part of the pattern with the bottom by the continuation of the stem.



Cake Tip

Paddle the icing on a side scraper before you place it into the piping bag. Use a slightly soft piping consistency.

11 Pipe all the flower petals and let them dry before you add the extra over piped stitch and the seed stitch in the centre of the flowers.

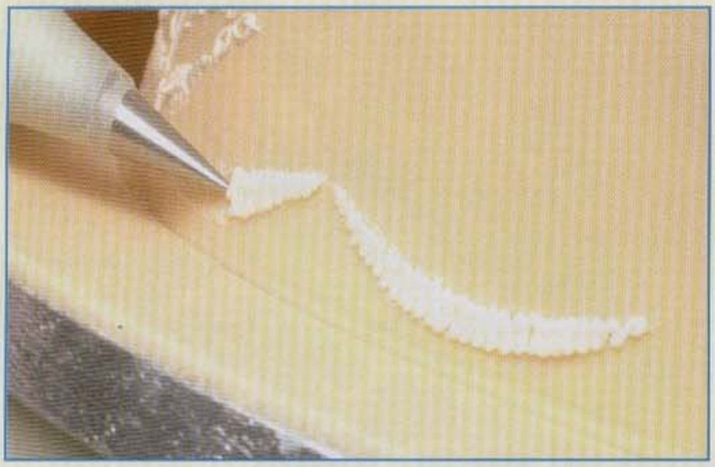




12 Fill in the outlines of the hearts and leaves with satin stitch. To define the outline of the full heart, over pipe the stem that follows the shape.



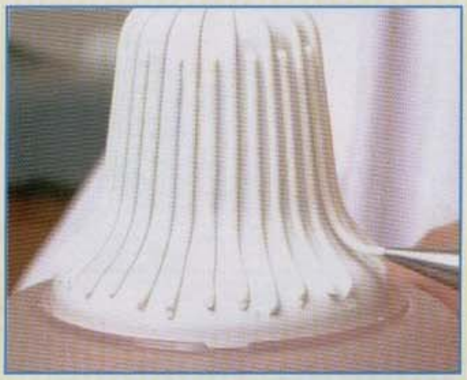
13 Over pipe the leaves with a running stitch down the centre to look like veins.



14 With a number 1.5 piping tube, fill between the top and bottom lines of the scallops with a very close zigzag action. This is an easier way of replicating satin stitches. Finish underneath the stitching with joined seed stitches with a number 1 tube.



15 To make the bells, first grease the mould lightly all over with vegetable fat. Pipe a circle around the hole at the top with a number 2 tube. Pipe lines down the sides to divide the bell into sixteen to finish just above the base of the mould.



16 Divide each of these sections again, start 1cm ($^1/_2$in) from the top and then join all of the lines with shallow scallops at the bottom.

17 Start at the top and with a number 1.5 tube join together all the vertical lines with continuous wiggly lines. Continue down each side separately where the lines divide and leave to dry.



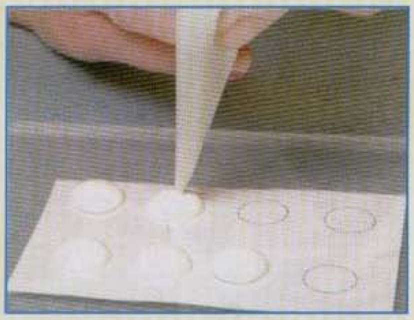
Cake Tip

Micropore tape will hold the templates in place whilst you scribe.

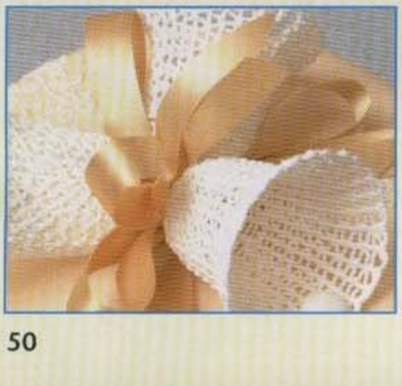


18 To remove the bell from the mould you need to heat the mould sufficiently to melt the grease. Closely concentrate the heat of two desk lamps onto the bell for about an hour and then they will lift off easily. Never try to force the bell from the mould as it will just disintegrate. If it does not remove easily, you need to apply more heat.

19 Draw several 1cm ($^1/_2$in) circles and place under run-out film. Fill in the circles with thick run-sugar and dry under a lamp for a good shine. Attach to the rim of each bell to represent the clappers.







20 Secure a small ball of flower paste in the centre of the cake and insert a few ribbon loops. Arrange the bells between the ribbons with bulbs of royal icing to attach them to the surface.


Cake
DIFFICULTY RATING
Wilton
PME
SUGAR
Craft

Simply Classic



by Pat Trunkfield

Interior designers and manufacturers of porcelain and fabrics have used the classical colour combination of green and gold for many centuries. This simple wedding cake is designed to reflect those classical influences.

YOU WILL NEED

- hexagonal cakes 15, 20 and 25cm (6, 8 and 10in)
- round cake drums 23, 28 and 35cm (9 ,11, and 14in)
- white sugarpaste 3kg (6lb) *
- paste food colours, leaf green & lemon yellow *
- powder food colours, pearl white, radiant gold, spring green and lemon yellow (Sugarflair)
- creative plaque embossing cutters, rose, rose spray and quilted trellis **
- deep impression basket weave rolling pin **
- crimper, closed scallop, plain **
- straight edge smoother **
- clear alcohol
- bride & groom 'threshold of happiness' *

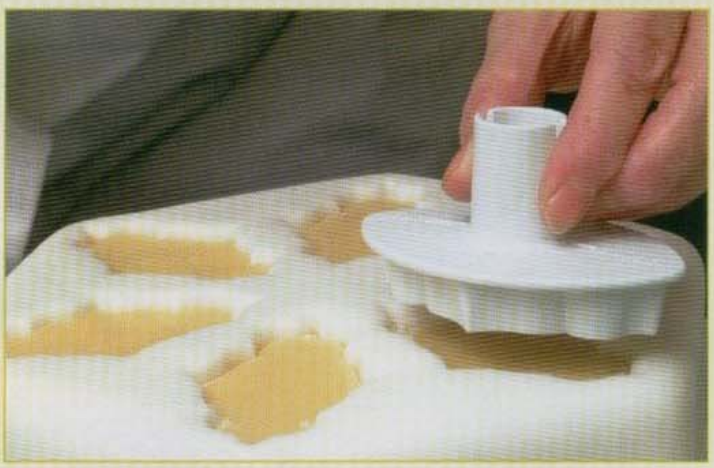
* Wilton
** Knightsbridge PME Ltd



1 Begin by coating the cake boards with pale green sugarpaste. Roll out the paste and use the deep weave rolling pin to texture the paste before coating the boards.

2 Brush the area of the paste on the board that will be visible with pearl white powder colour, taking care to brush in all directions to obtain an even finish.





3 The top inlay design requires completing whilst the cake covering is still soft, therefore only coat each cake when you are ready to complete the inlay work. **Inlay** - Remove the plunger and veiner from the creative plaque cutter and cut-out six plaque designs on the top of the freshly coated cake.

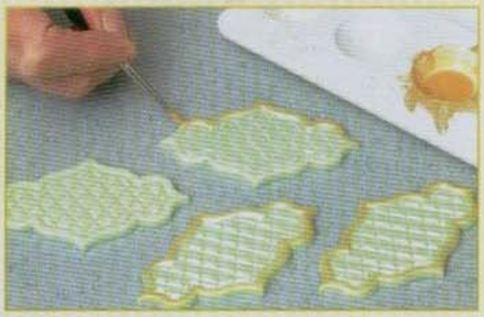


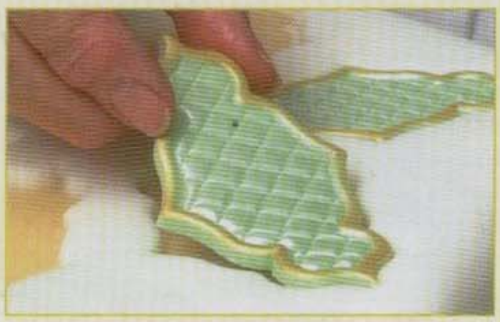
4 Roll out green coloured sugarpaste to a similar thickness to the cake covering. Place the quilted trellis embosser into the cutter and replace the plunger.



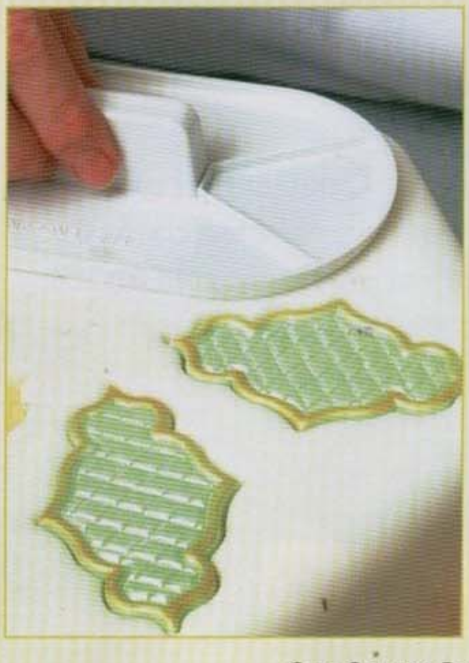
5 Place onto the paste, press down the plunger and then cut out the shape, eject the paste using the plunger once more.

6 Brush the plaques with pearl white powdered colour and paint the gold border using gold powder blended with clear alcohol.





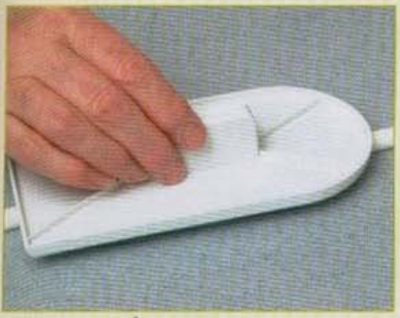
7 Carefully place the prepared plaques into the cut out spaces on the top of the cake.



8 Use the rounded end of the smoother to gently ease the edges of the paste together. Place the smoother on top of the inlay plaques and gently press to an even height.

Cake Tip

When using the smoother to press the inlay plaques into position ensure that it is cleaned each time as pearl colours will easily cling to the smooth surface.



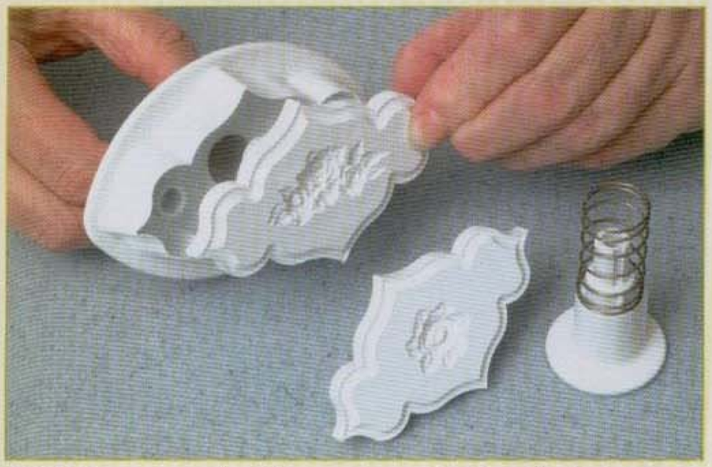
9 To trim the base of the cakes roll out a long sausage of paste, using a smoother to ensure an even thickness

10 Paint the bottom edge of the cake with water. Coil the paste up and unwind around the base of the cake, gently easing into position.

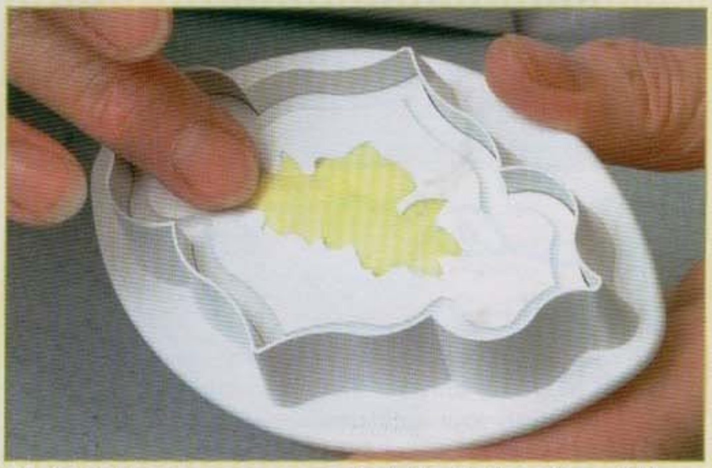




11 Set the spacing on the adjustable closed scallop crimper with the 'O' ring to approximately 3mm ($^1/_4$in). Place the crimper into the sausage shaped paste, squeeze and then release to create the border design. Carefully paint the raised crimped design with gold.



12 To prepare the plaque cutters for the side designs, remove the plunger and insert the rose or rose spray embosser, replace the plunger.



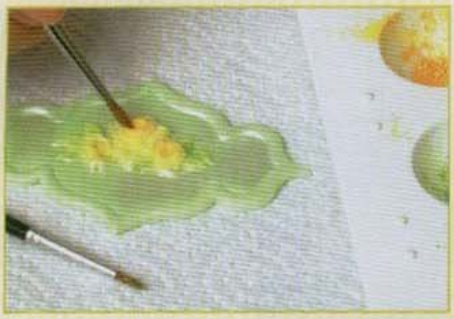
13 Roll out green sugarpaste fairly finely and carefully place a small quantity of yellow sugarpaste into the rose hollow.

14 Place the plunger cutter onto the rolled out paste and press the plunger down firmly. Cut out the paste and then press the plunger to eject the rose plaque.





15 Place the cut out plaques onto paper towel. Brush the green section of the plaques with pearl white colour, but do not worry if this also includes some of the roses.



16 Brush the centres of the roses with yellow colour and the leaves with spring green. They can also be highlighted with pearl colour if required.

17 Paint the raised frame border and the outside edge with a blend of gold powder and clear alcohol.





18 Attach the plaques to the side of the cake using gum glue or water. Use the extra large and medium rose spray for the bottom and top tiers and the large single rose for the middle tier.



19 Colouring the bride and groom - Brush the brides bouquet and the grooms buttonhole with yellow and pearl colour.

Cake Tip

CRAFT & DECORATION

The rose and rose spray embossers can be used as a mould to create only the flower motifs, ideal when creating your own designs and as small decorations for mini cakes.

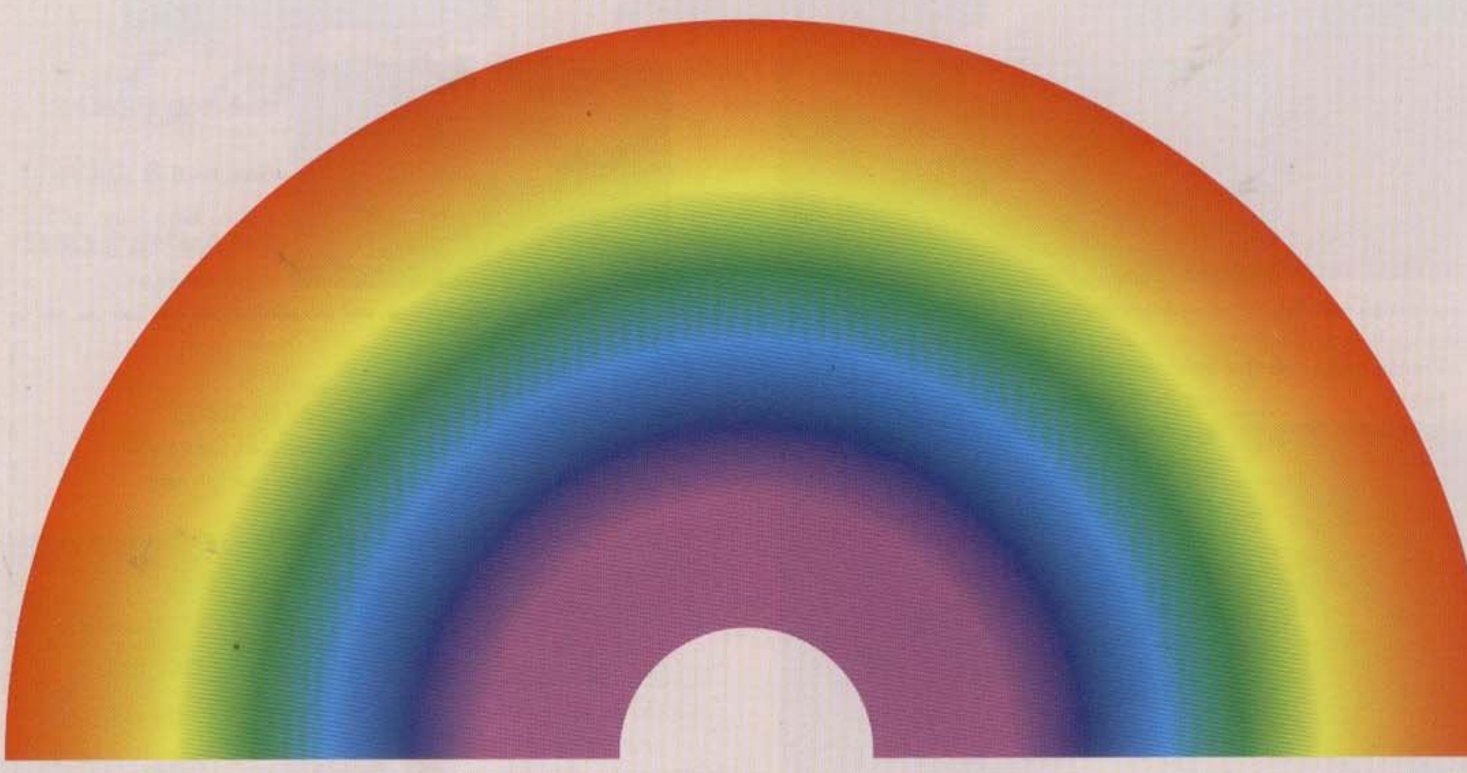


20 Paint the trim of the brides dress and veil with gold powder blended with clear alcohol to complete the colour co-ordinated effect.



Use of Colour *in* Cake Decoration

Part 2





by Ruth Wyld
in association with
Sugarflair

Sugarflair

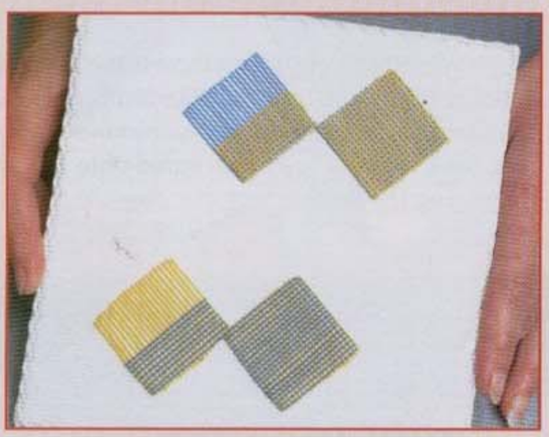
The aim of this colour article is to show simple, mixing and layering techniques for use in the three sugarcraft mediums. This will enable you to produce new colours, natural variations and perspective to your work.

Layering

Layering is a way of mixing two or more colours together. By laying two colours close together and alternating them the eye and brain merge them into one. Laying one colour directly over the other will merge the two colours to make a third. These methods can be produced using royal iced piping, dusting of flowers, or sponging and painting.

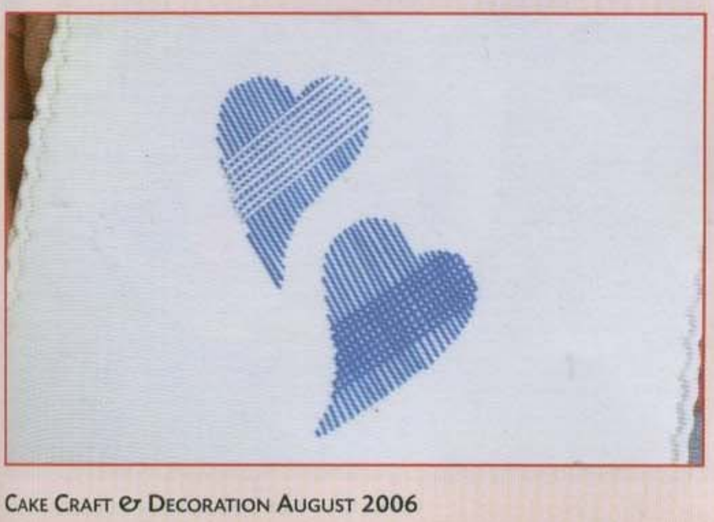


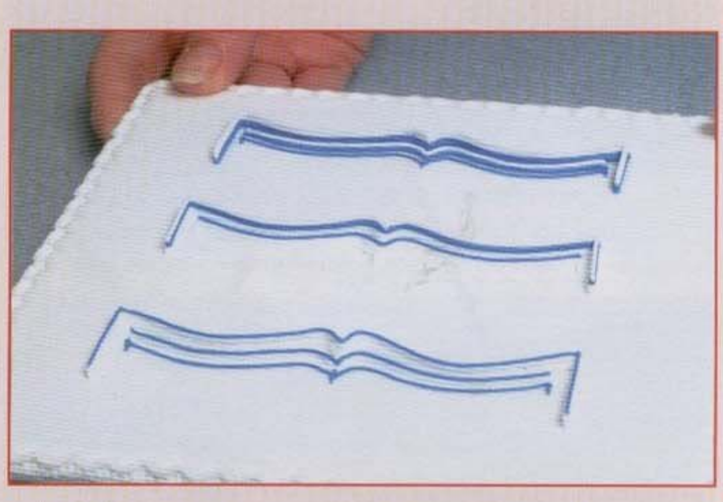
1 When adding colour to royal iced decoration it is usually in the piped decoration rather than the base coating. Interesting effects can be achieved by piping two colours together to create an overall third colour in line work for example.



2 When piping one colour over the other in trellis work care needs to be taken over which colour is first or second, as can be seen in this example. The two colours together create a green tint but the yellow on the top layer is brighter than the other.

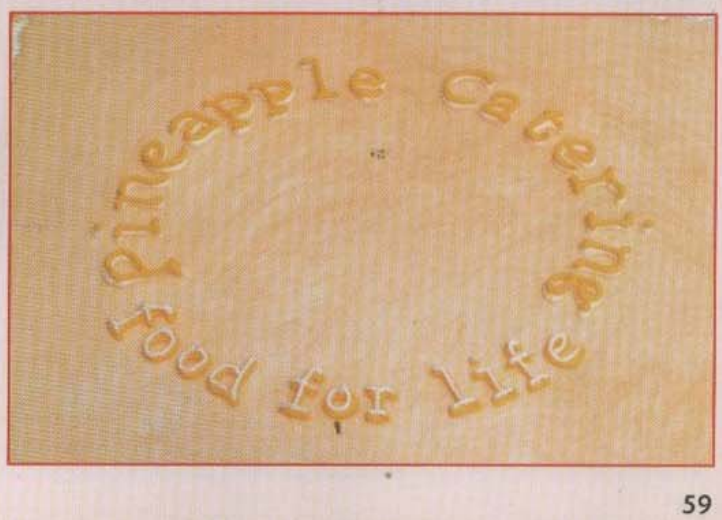
3 Dark colours over piped with white will reduce the impact by diluting the colour (reducing its value). This can be used to advantage when softening large areas of darker colours needed for a design.





4 In framework or line work the different placing of the coloured layers can create more or less weight and intensity. With the colour at the base it appears heavy, in the middle it is softened by white over the top and on the top layer it draws the shape.

5 In this example of lettering the "Pineapple Catering" has been piped in white then over piped in orange, this appears bold and chunky. "Food for life" has been piped in reverse appearing finer. Both lines of lettering are identical in size, an optical illusion has been created by the layering of colour.



Layering Backgrounds

Layering can also be used effectively on backgrounds for painted pictures, bas-relief etc to give perspective. Using the simple rules that dark/warm colours come forward and light/cool colours recede we can quickly and easily create distance for our work. Warm colours are pure yellow through orange and red to red/purple on the colour wheel. Cool colours are green/yellow through green and blue through to blue/purple.

6 Paint a plaque with blue and alcohol starting at the top. As you come down the icing add more alcohol to dilute the colour and make it lighter till it almost disappears. Add a diluted bitter lemon yellow (cold yellow with a hint of green) to the middle ground.



7 Paint a warm brown (terracotta or chestnut) mixed with alcohol at the bottom and work your way back up to the middle adding more alcohol to dilute the colour as you go. You now have a visual horizon.



8 The picture can now be painted on top. Once again the warmer darker colours used will appear nearer and the lighter cooler coloured objects appear in the distance. Bas relief, patchwork cutters or appliqué can also be added now.

Note: Another layering method is the sponging of powder colours mixed with alcohol. Randomly overlaid onto run-out work it creates naturally harmonised colours without the risk of adding too much liquid onto the piece and damaging the finish.



Layering on Sugar Flowers

When layering colours on sugar flowers it is important to understand how flower paste accepts colour. Flower paste will naturally take different amounts of colour coating in different areas. The reason for this is that the surface, if seen under a microscope is actually quite rough with fine pits and pockets. When powder colour is added to the surface it coats the top surface completely and begins to fill up the fine pits and pockets. If small amounts of colour are added at a time they can be layered into the tiny pockets in the surface to create colour mixing, tints, tones and shades. If too much powder is added in the first layer the colour will be flat as the surface cannot hold any more and it will start to shed the powder.

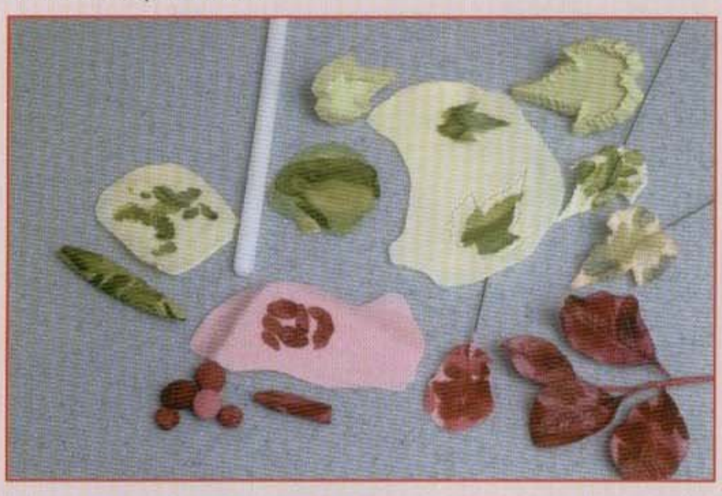
9 Layering colours one on top of the other starting with the main colour will create a more natural effect instead of a flat lifeless flower. For example pink layered with yellow will create peach, reverse the layers and you will have apricot.



10 These examples show the stages of layering colours by dusting to create natural autumn leaves and red patterned geraniums. The lighter colours are added first to make sure they fix to the flower paste and shine through.



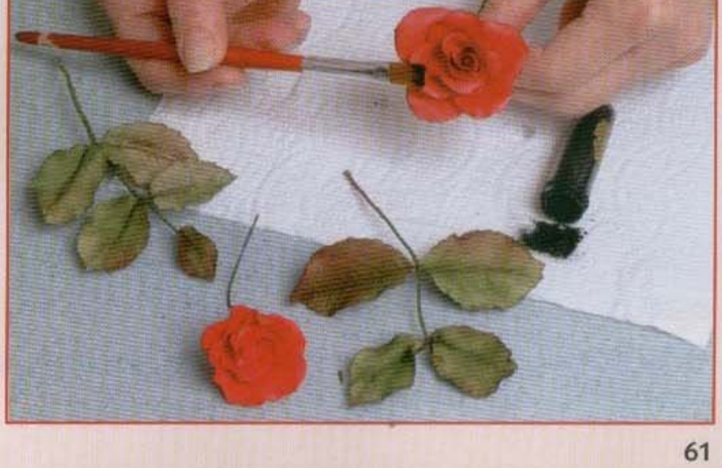
11 To make variegated colouring (as shown here on the variegated ivy and purple euonymus) start by mixing different shades of coloured paste. These are then marbled together into a sausage. Small pieces can be rolled into the base paste before cutting. A light dusting of colour is applied over the top to finish.



12 For the lords and ladies the veins have been painted with egg white (a resist) and left to dry. The layers of colour have then been added leaving the vein pattern behind. The smoke bush had the resist removed with isopropyl and then dark veining applied on top.



13 Adding black to a colour shades it darker, solid and dense. Flowers and leaves can be given a stronger depth of colour by tipping the edges only, making the whole visually richer. If the whole thing is coloured darker it can appear chunky and heavy.



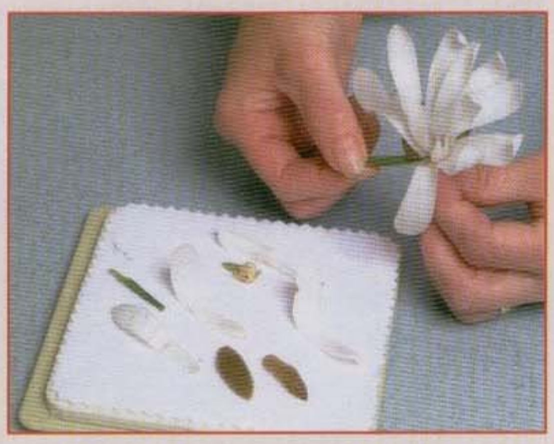
Preservation of leaves and flowers for immediate and future reference

This quick and simple method of preserving, using a microwave flower press, means you retain the perfect size, colour, shape and texture of the flower and leaf on both sides. This enables you to copy the vein patterns, shading and markings, as well as making templates of the outlines of your specimen for many years to come.

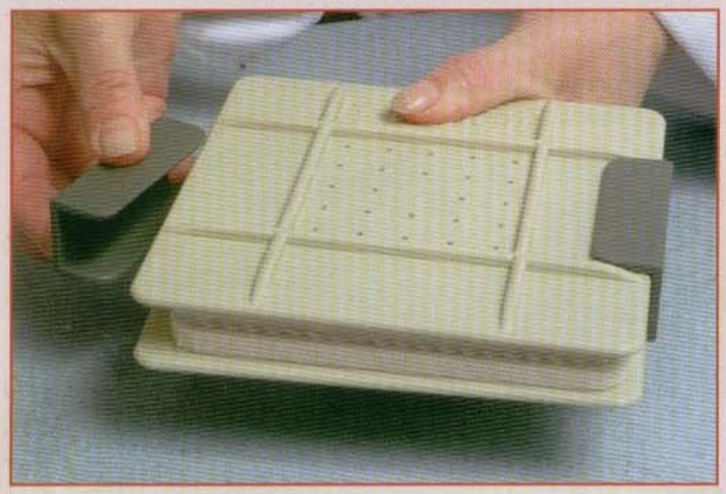
14 Take a good dry sample of the flower or leaf. If possible separate out into individual parts, to make it easier to copy the plant at a later date. Thick fleshy parts may need slicing in half. Recording the plant with photos or sketches as you dismantle it is also helpful.



15 Lay the parts of the plant onto the cotton material and sandwich between the layers of felt carefully keeping them flat and in shape.



16 Place the cotton and felt sandwich between the two plastic perforated sheets and clamp with the plastic clip/peg. You are now ready to dry your plant material.



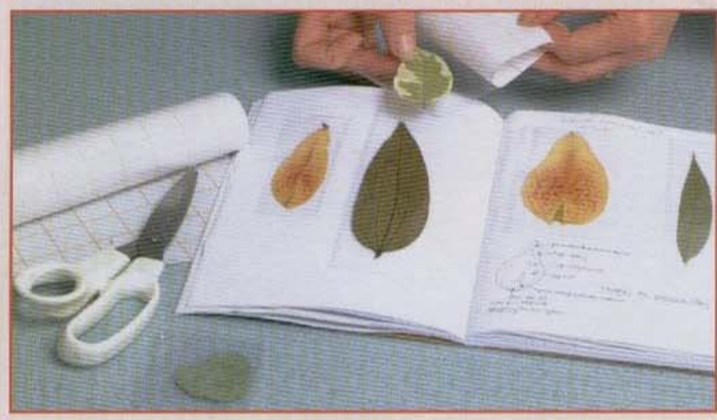
17 Insert into the microwave and dry on full power for 30 seconds. Check to see if completely dried out. If not wipe the cotton, felt and plastic dry with kitchen paper and replace as before. Continue to microwave for 10 seconds at a time till finished.



18 Carefully place the dried leaves and flowers into a laminating pouch smoothing the film shut. It is useful to arrange the flowers and leaves in a similar position to their natural growth for future reference if possible. Put through the laminator to seal.



19 Alternatively seal your flowers and leaf specimens inside clear sticky plastic covering from a stationary shop. These specimens can be kept indefinitely in a book or folder, with any additional notes to help you create your perfect specimen. Keep out of direct sunlight to prevent the colours fading.



Note: The microwave press is available from www.craftynotions.com It comes complete with detailed notes and tips on drying all types of flower and leaf specimens.



Secrets of Success

Dowelling a Stacked Cake



by Catherine Brown

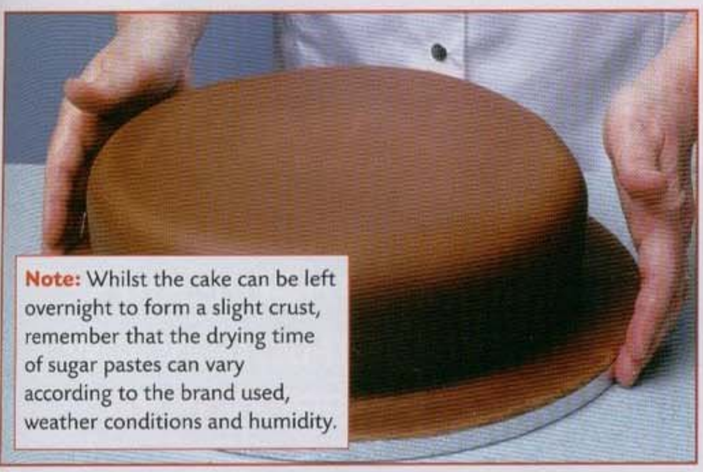
In Victorian times, stacked wedding cakes were the height of fashion and as with so many things, they have now come back in a big way! The modern style stacked cakes often look superb, but knowing how to structure one so each tier is adequately supported can be a challenge. In this article, we aim to provide the necessary skills for you to create a balanced, secure finished cake, whatever the design.

NOTE: We have used wooden dowels, as they are strong and easy to use. Dowels are also available in nylon and clear acrylic, and in depths of 17cm (7in), 20cm (8in), and 30cm (12in). Wooden dowels are also available in longer lengths of 115cm (46in).

Before you decide on the size of the individual tiers, a number of factors need to be taken into consideration. For instance, the number of portions required, style of decoration chosen, and most important of all, the fact that to look balanced any cake irrespective of shape or number of tiers should, when displayed, fit inside an imaginary isosceles triangle.

YOU WILL NEED

- food colour pen (Sugarflair sugar art pen) - any colour which will show clearly on your dowel
- scriber (Kemper)
- dowels (food approved)
- fine toothed saw, e.g. junior hacksaw
- damp cloth
- 2 thin cake cards the same diameter as the top tiers, or paper templates of the same size as the top tiers



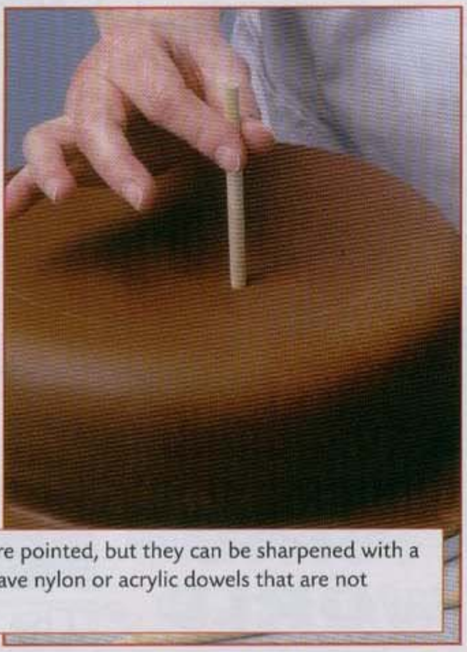
Note: Whilst the cake can be left overnight to form a slight crust, remember that the drying time of sugar pastes can vary according to the brand used, weather conditions and humidity.

1 Cover each tier individually. Place the bottom tier on a drum 10cm (4in) larger than the cake. Put the upper tiers on 4mm thin boards the same diameter as the cake. It is advisable to dowel the cake whilst the sugarpaste is still soft, or it may crack.

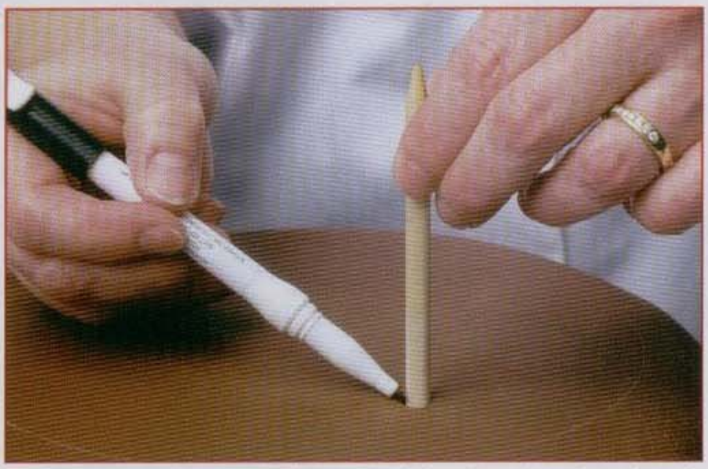


2 Gently place the cake card centrally over the top of the bottom tier. Lean over the cake to get a birds eye view before you position the card, this will make sure that it is central. Mark the position of the card with the scriber.

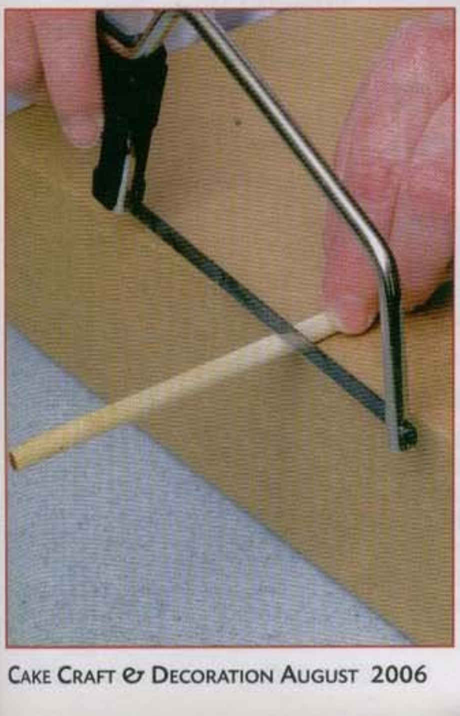
3 Insert 3 or 4 dowels (4 if the cake is square) within the marked circle. Insert the dowel into cake with the pointed end. Keep the dowel upright and gently twist until it touches the board. Withdraw with the same action and wipe clean.



Not all wooden dowels are pointed, but they can be sharpened with a pencil sharpener. If you have nylon or acrylic dowels that are not pointed, omit step 3.



4 Twist to reinsert the flat end of the dowel and mark with a food colour pen, level with the top of the cake. If you have chosen to use plastic domed end dowels, you may wish to saw off one end to create a flat base.

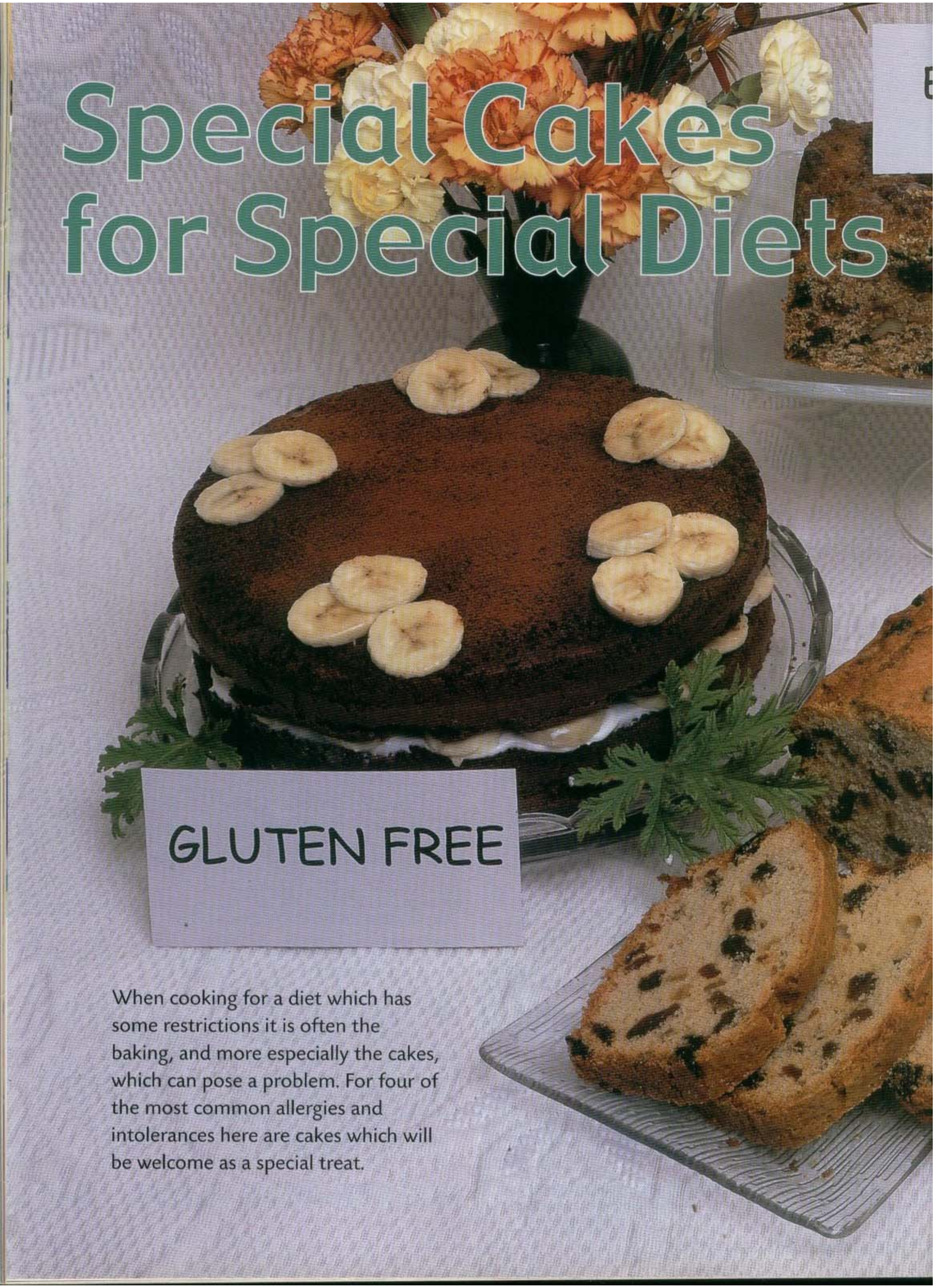


5 Cut through the dowel with a fine-toothed saw, keep the cut edge as level as possible. The pointed end has now been removed; this will make sure that the dowel cannot be pushed into the cake drum by the weight of the upper tiers. Make sure that the cut is at the mark.

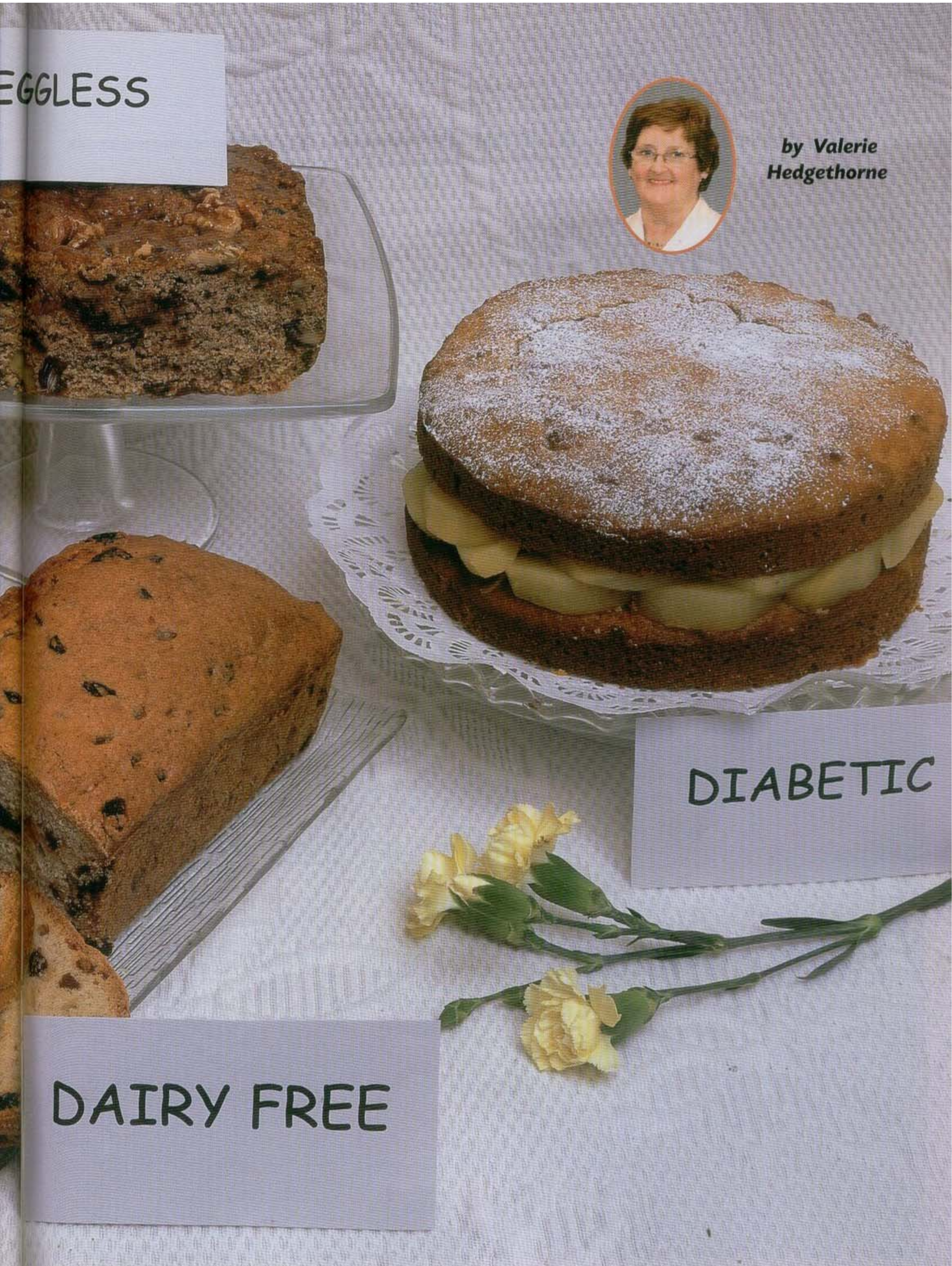


6 Twist to reinsert the dowel into the cake. The top of the dowel should now be flush with the cake surface. Repeat steps 3 to 5 for the rest of the dowels and then repeat the whole process for the middle tier.

Special Cakes for Special Diets



When cooking for a diet which has some restrictions it is often the baking, and more especially the cakes, which can pose a problem. For four of the most common allergies and intolerances here are cakes which will be welcome as a special treat.



by Valerie Hedgethorne

Gluten Free Chocolate Cake

This cake has a deep chocolate flavour. The bicarbonate of soda is not only the raising agent but also helps to give a good colour. Although the cake is simply decorated here, it can be iced to suit any occasion.

You will need two 20cm (8in) straight - sided sandwich cake tins.

Ingredients

150g (5oz) butter
125g ($4^1/_2$ oz) soya flour
110g (4oz) cornflour
$1^1/_4$ teaspoons bicarbonate of soda
50g (2oz) cocoa powder
250g (9oz) golden caster sugar
1 tablespoon white vinegar
250ml (8floz) evaporated milk
2 medium eggs
1 large banana 2 tablespoons marmalade

Filling and topping

150ml (5floz) double cream
1-2 firm bananas
lemon juice

Method

1 Heat the oven to Gas 4/180°C/350°F. Grease and base line the tin with Bake-O-Glide or greased greaseproof paper.

2 Melt the butter and set aside.

3 Into a bowl sieve the soya flour, cornflour, bicarbonate of soda, cocoa and sugar. Mix in the melted butter, vinegar and evaporated milk.

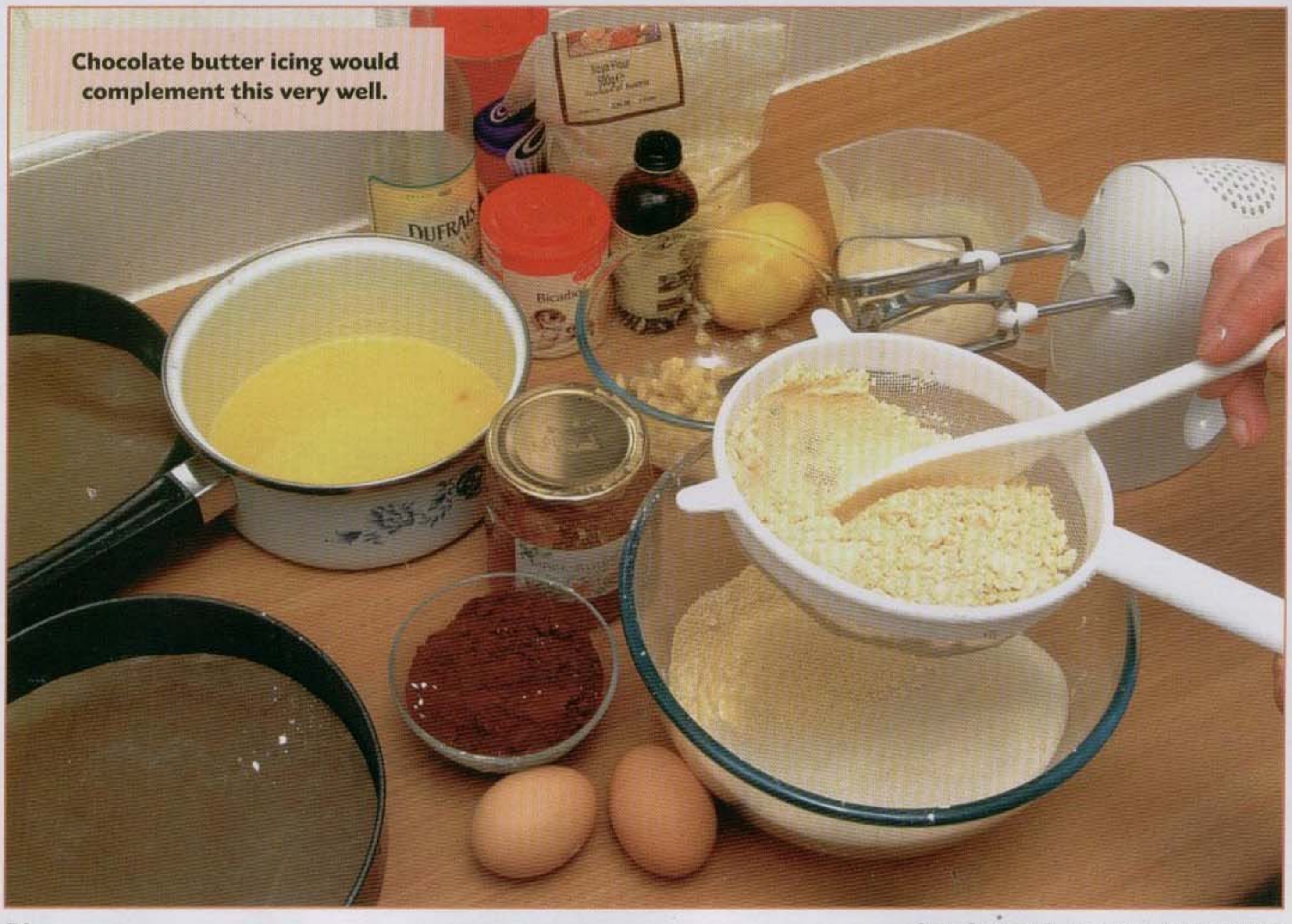
4 Beat the eggs, add to the mixture with the mashed banana and marmalade. Beat well for two minutes.

5 Put it into the tin, smooth the tops and bake for 35 - 40 minutes or until firm to a fingertip touch. Turn out onto a cooling rack.

6 **To finish:** lightly whip the cream and use it to sandwich the cakes together with slices of banana sprinkled with lemon juice.

7 Dust the top with sieved cocoa powder. Dip slices of banana in lemon juice and arrange around the edge.





Chocolate butter icing would complement this very well.

Dairy Free Fruit Cake

This is for vegans or those who cannot eat any foods containing milk products. It is a light fruit cake, and the fruits can be varied according to your own taste.

You will need a 2lb loaf tin measuring approximately 20 x 10cm (8 x 4in) across the base.

Ingredients

- 225g (8oz) self-raising flour
- ½ teaspoon mixed spice
- 110g (4oz) soya spread
- 150g (5oz) golden caster sugar
- 75g (3oz) sultanas
- 75g (3oz) raisin
- 50g (2oz) chopped mixed peel
- 2 large eggs
- 4 tablespoons soya milk

Method

1 Heat the oven to Gas 4/180°C/350°F. Line the tin with greaseproof paper and grease it.

2 Sieve the flour with the spice. Rub in the soya spread. Stir in the sugar and dried fruits.

3 Beat the eggs with the milk and mix into the other ingredients until well combined.

4 Put into the tin, level the top and bake for approximately 1¼ hours or until firm in the centre.

5 Leave in the tin for 5 minutes before turning out onto a cooling rack.



This can also be baked in a 15cm (6in) deep round cake tin.



Eggless Date & Walnut Cake

This combination of ingredients is very popular. If it's for a special occasion it could be finished off with a buttercream and walnut frosting instead of the honey.

You will need an 18cm (7in) deep square tin.

Ingredients

150ml (5floz) honey
75g (3oz) golden caster sugar
250ml (8floz) water
25g (1oz) butter
350g (12oz) wholemeal self-raising flour
1 teaspoon mixed spice
$^{1}/_{2}$ teaspoon ground ginger
225g (8oz) chopped dates
110g (4oz) chopped walnuts

Topping

1 tablespoon honey
A few walnut halves

Method

1 Heat the oven to Gas 4/180°C/350°F.

2 Line the tin with Bake-O-Glide or greased greaseproof paper.

3 In a small pan melt the honey, sugar and butter in the water over a low heat.

4 Combine the flour, spices, dates and walnuts in a bowl. Stir in the warm honey mixture. Put into the tin and level the top.

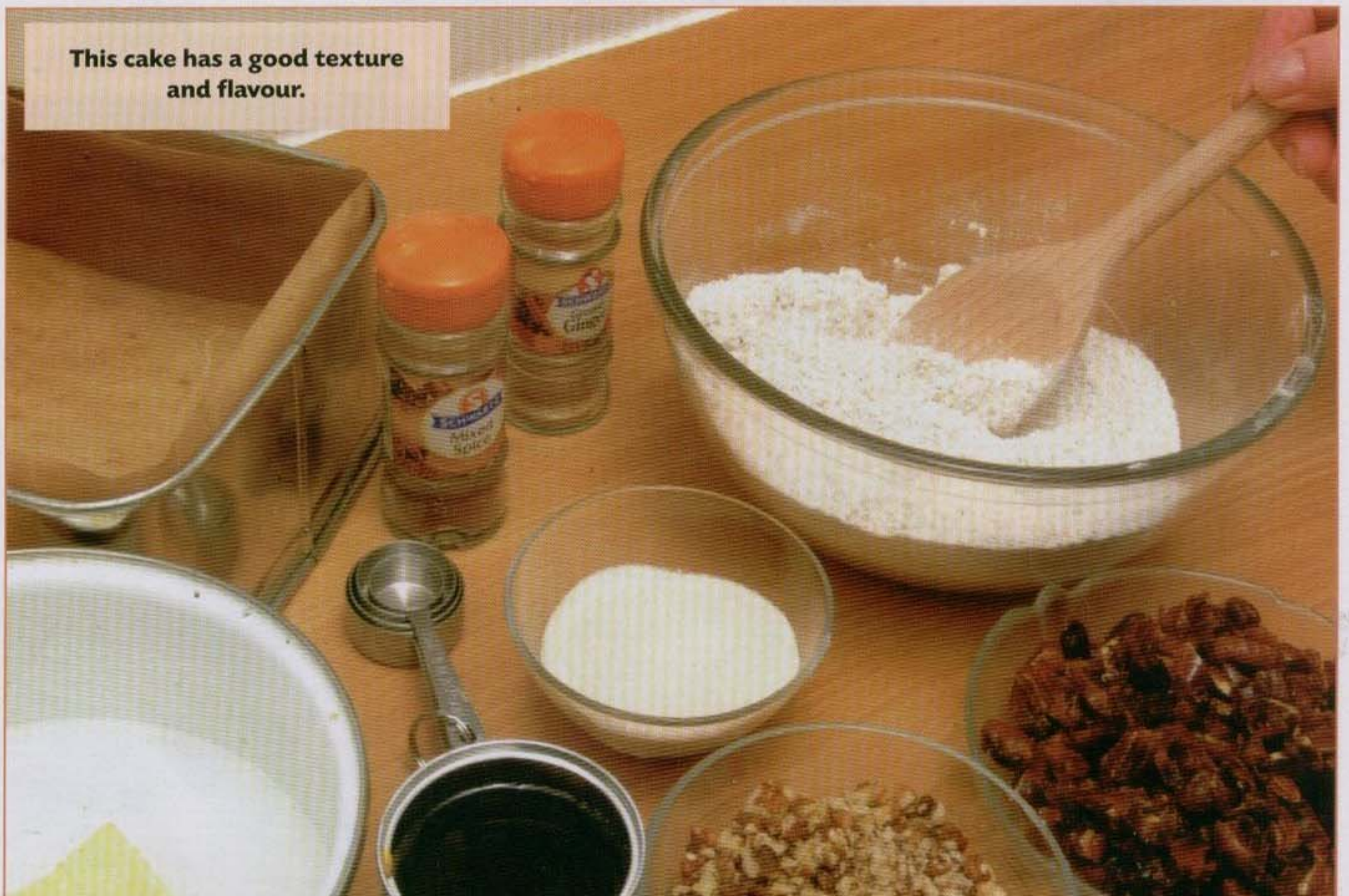
5 Bake for approximately 50 minutes or until firm in the centre.

6 Leave in the tin for 5 minutes then turn out onto a cooling rack.



7 Brush the top with warm honey and add a few pieces of walnuts.

8 Store in an airtight container.



This cake has a good texture and flavour.

Sponge Cake for Diabetics

Now that diabetes is so common, we receive many requests for cakes that a diabetic can eat. Because this cake is made with low-fat margarine and wholemeal flour, and contains very little sugar it is one that can be eaten - in small slices! The filling of poached eating apples makes this suitable for a dessert or a teatime treat.

You will need two 18cm (7in) straight-sided sandwich cake tins.

Ingredients

175g (6oz) low fat margarine
75g (3oz) caster sugar
3 large eggs
110g (4oz) white self-raising flour
1/2 teaspoon baking powder
1/2 teaspoon cinnamon
75g (3oz) wholemeal self-raising flour

Filling

2 eating apples
1 tablespoon lemon juice
2 tablespoons water
1 tablespoon powdered sweetener

Method

1 Heat the oven to Gas 5/190°C/375°F. Have the shelf near the centre of the oven. Grease the tin and base line them with Bake-O-Glide or greased greaseproof paper.

2 Cream together the fat and sugar, beat in the eggs gradually.

3 Sieve together the white flour, baking powder and cinnamon, and fold them into the mixture, followed by the wholemeal flour.

4 If necessary, fold in 1-2 tablespoons of hot water to achieve a soft dropping consistency.

5 Put into the tin, smooth the tops and bake for approximately 25 minutes or until golden brown and firm in the centre.

6 Turn out onto a cooling rack.

7 **Filling:** Peel, quarter and core the apples. Cut into neat thick slices. In a pan heat the lemon juice and water and add the apples. Put on a lid and cook over a low heat for a few minutes until opaque, sprinkle in the sweetener and leave to cool.



8 **To finish:** sandwich together with the apple slices.



Sugar free jam could be used to sandwich the cakes together.

Picture Gallery Archives



The bride, Judith Bertin, was so pleased with her wedding cake that she sent this picture to us as a delightful surprise for June Waddell who made the cake.



This beautiful wedding cake made by Maureen Nicholas, travelled 250 miles to Blairgowrie by bus. Maureen copied the lovely lavender from the real flower, as she could not find it in any of her sugarcraft books.

These are just some of Nadia Johnson's gorgeous wedding cakes.











If you would like us to consider displaying a photograph of one of your cakes in our gallery please send it in to: Cake Craft & Decoration, PO Box 3693, Nuneaton, Warwickshire CV10 8YQ. It would also be nice if you could send a sentence or two to let other readers know why that cake was special. We are particularly keen to see any pictures of cakes related to Halloween, Bonfire Night & Christmas at the moment. Should you have a number of photographs and an interesting story, we might like to include you in our "Spotlight" feature, so if you are interested please let us know, and do include your phone number so one of our team can get back to you for a chat.

Coming in the next issue of

Cake
CRAFT & DECORATION

Your regular monthly magazine

Birthday Cakes - with flair

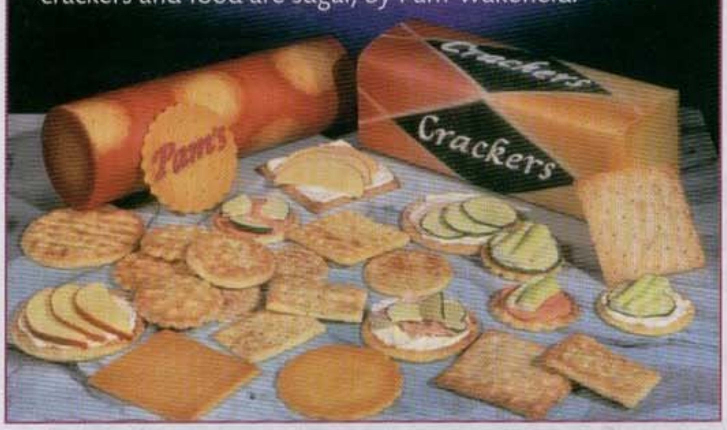


A "purr"fect cat lover's cake, from Sam Hanna.



Nadene Hurst weaves her magic to create a basket of roses, which can be kept by the birthday girl as a reminder of a Happy Birthday.

Yes this really is a cake, in fact two cakes. Even the crackers and food are sugar, by Pam Wakefield.





Wonderful Wellies for the man in your life from Helen Sanderson.

Fun tractor cake by Carol Deacon, just right for a youngsters birthday party.



September Issue on sale from

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